

# clown & owl

fanzine



ISSUE No 33

featuring:  
Lumpy & the dumpers  
deformity  
oppression  
granite mask  
swallowing bile  
REVIEWS &  
more



## INTRO-

"One of Australia's current and longest running fanzines comes from Tasmania, Down and Out, covering dark punk, hardcore and metal amongst his in-depth knowledge of local and international music. Currently at issue 31, copies are easier to find in the US than Australia."

FROM CHRISTINA'S, AUSTRALIAN SCENE REPORT, FOR MAXIMUM ROCK N' ROLL

I will admit it I was surprised when I saw that this zine was even mentioned in Christina's great and lengthy scene report on our country in a magazine that I haven't read in years, amongst bands I am yet to listen to and have little intention of rectifying. When I started doing this zine I wanted it to embrace the community spirit of HC and bridge the gap between the fractured factions that existed within it. I wanted somewhere that people could contribute to and come together, I wanted to explore my thoughts on music and have it all on open display in an attempt to ignite the masses. The act of seeing one of my issues, which I then gave out for free in a local record store, ripped up and lying on the sidewalk as I was returning to work one day left an undeniable and everlasting mark on me. There it was, a tossed away and discarded piece of rubbish, my hard work, my dreams and my desires for change thrown away without a thought. From that day forward I started charging money for the zine and stopped selling it to Tasmanians. This isn't some elitist head trip which I am on, I am an easy person to find, the zine has adequate internet presence, I attend the occasional show and I am not an unapproachable person. If any Tasmanian (or Australian for that matter) wants it they can get it easily, they just need to try. I have always enjoyed the support aspect of underground music and the act of getting in touch with people and opening up the channels of communication with those who create the sounds or write the words you live by, this has been of the utmost importance to me from the very beginning. I am not here to make it easy and palatable, if you want something you need to look for it and at some point work for it, this shouldn't be a simple commodity where things are merely bought and sold without any interaction or ideals exchanged, cause if it is then how is that any different than every single other fucking thing out there? I am at the point where I feel as if people here do not need or deserve a free handout, I have no interest to pander to their needs and provide something that they may have a passing interest in. The purpose of the zine has changed radically over its life. It went from my naïve vision of tolerance and community to my naïve vision of anything but; I want complete and utter devotion in my endeavors, the all consuming void which engulfs you and only spits you out spent and wasted at the end of it is what I look into when faced with the blinking cursor on a empty word document at the start of every issue. If this zine is about anything it is about that right there, devotion, devotion to the form and everything that it entails. It isn't for someone to discover "new" music, I have no need to

enlighten people, I expect those that read this zine do so with a lot of background on the majority of the content already, and I write everything in it with that at the forefront of my mind. I have made a concentrated effort to focus on bands that excite me and interest me, at times this results in interviews based on a 3 minute home dubbed tape and ends in the band breaking up before the zine goes to print, but that is what I find so compelling about underground music, the fleeting nature of it and the desire to create even if it is shortlived and seemingly futile when placed up against the grand scheme of things. This isn't a reliable publication that you can expect to come out regularly with advertisements on what to purchase and where. It won't have columns on varied topics to talk about with your friends, it is single minded, narrow minded and most likely feeble minded. For a long time I tried to keep a sense of control and purity in the zine, I felt that if I controlled its distribution I would know first hand each and every person who read it, in essence I was exposing a part of myself in these pages and to simply let strangers read it felt like an invasion of privacy. Ultimately I needed to either end it or look further afield for the zine to remain interesting and exciting, and while I sometimes feel as if I have compromised myself and the zine by having it out there in such numbers as it is overseas, I think it simply gravitated towards where it was desired, where it was wanted and to those that had the urge to read it. This is not an American zine, it does focus heavily on American music, that cannot be denied, it is written on a computer which I purchased in America so spellcheck reverts back to American spelling most of the time without me even noticing it, and 98% of the issues printed are most likely read by Americans, but Down and Out is an Australian zine. This is an Australian perspective, one which is shut off from almost everything that I live for. This zine is written by an Australian, an Australian who lives vicariously through printed words and pretends that he is a part of something which in reality he is far removed from. This is my zine. This is Down and Out.

## DOWN AND OUT ISSUE 33 SEPTEMBER/OCTOBER 2014

Interviews with  
SWALLOWING BILE  
DEFORMITY  
GRANITE MASK  
LUMPY AND THE DUMPERS  
OPPRESSION  
+Reviews  
+Writing on essential Perth WA punk records

## COVER ART BY SHIVA ADDANKI

JOSEPH SULIER was integral in the LUMPY AND THE DUMPERS interview.

All photos for the HATE CITY piece kindly contributed by JOHN/COFFIN CUT RECORDS.

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# H A T E C I T Y



(Karbon)  
Go Go material, plus  
"Poof Biff" by SCIENTISTS #6 (not  
dated)

BIFF

## RUPTURE-SEX, DRUGS AND RUPTURE CD/CUNT OF GOD CD

If any band represents the complete and utter wet spot of a City that is Perth, Western Australia then it is Rupture. Born as some partially weird but ultimately by the numbers punk band "We just wanted to get known for something, so what came out was a load of save the world toss which we knew would sell records". The story goes something like this, Gus Chambers was in Melbourne, while the other degenerates resided in Perth, Rupture was asked to do a record "we grabbed any old cunt off the street and made him do vocals" which resulted in madman Kim from Nailed Down doing the vocals for the Forceps EP. While in Melbourne Gus experienced all the walks and smells of life that is the crust movement and then saw first hand the complete contradiction it was, he returned to Perth with a sense of purpose and a vision of pure hate, and from that day forward Rupture have been a demented fist to the face of not only good taste but more importantly society. Looking at Rupture as simply offensive is wrong and as much as these total purveyors of filth would be loathe to admit it, it is far more than that. I was initially offended and even frightened of both of these records, "Cunt of God" was the first Rupture record I heard and I ended up taking it back to the distro which I purchased it from (he only lived around the corner, Dry Retch Distro RIP) to demand my money back stating reasons that only a timid, limp dick SXE PC shitstain drunk on a burgeoning family life with a new puppy and mortgage would cite, the song "Poof Biff" was just too much for me to stomach and I was simply stunned and

disgusted by it, add to that the squirm in your seat reference to "family fucks" and you had what sounded like a genuine open handed slap in the face. In many way that right there sums up the effectiveness of Rupture, here is a person that thinks he is open minded and free from the constraints of societies norms, living outside the system and occupying a radical mindset provide by HC music and I couldn't get past some babbleshits from a drug addict, I couldn't see beyond the overtly offensive stringing together of lines like "were you born with that lisp or did you develop it you fucking poof" and "we're gonna hang you from the highest tree" so I simply gave up, I couldn't get enough of the music, it was like the Dwarves barebacking Crossed Out reverse cowgirl style, but I could not turn that switch responsible for good taste off..yet. I don't for one second think that Rupture had any wider reaching ulterior motives surrounding what they were singing about on any of their records, from all accounts Stumbles, Zombo, Gus and whichever drummer they gave enough illicit substances to in order to convince him to sit behind a rickety old drum kit for a few sessions were terrible, terrible humans, but I think the way it has been received by what is predominately well balanced individuals on the surface at least around the globe speaks of a greater malice and darker sphere within us all, to listen to Rupture does not make you a racist, a homophobic, or a pedophile smack head these songs are the basest reflections of humanity, they dwell in the dankest and most rotten pits within everyone, it's like the light has been turned on deep

V CoN

disse."

The band had 20



PULL THE PIN

within your own personal basement and instead of dusty old suitcases and furniture we see a 12 year old boy chained to the floor, and you are surprised at how excited you are by it, Rupture are the mean spirit inside us all, the part of us that struggles against that desire to laugh at a person with Tourettes or a poorly executed cross dresser, the nasty cunt that makes insensitive comments about your recently departed relative after you leave early from work due to receiving the bad news. This is genuinely honest music which has the ability to speak to anyone who is actually willing to strip off all preconceived notions about acceptable behavior and really take notice and listen. Rupture made me look at things with a greater sense of sarcasm and irony, there is a humor present here, one that is rarely blatantly predictable or cheesy, it is black humor in many ways, or maybe I just want to believe that this is the case so I can sleep more soundly at night, but listening to any of their records over their illustriously devious career you will be hard pressed not to laugh on occasion, like seeing an old bitch fall down a set of escalators, first you are shocked, then you can choose to laugh or run over and help, I know which option comes naturally to me. Rupture is the cunt inside all of us.



RUPTURE

Selecting the essential Rupture recordings is no easy task, this is a band that has widely renowned and accepted "essential" releases, records which fetch high prices on auction sites or are impossible to find, they are one of those pioneering bands who sit uncomfortably alongside Infest, Dropdead and Crossed Out as a group of disenchanted men playing punk as hard as they can which in turn may be labeled as HC or even Powerviolence. Their "Righteousfuck" EP and

"Corrupture" 10" would be the lazily obvious choices here, and while I do actually think "Corrupture" is instrumental in their death/life span and it features one of their best songs "Earth's Dead" (a hamfisted attack on the vast majority of people that I grew up with, Green voters and conservationist hippies stinking of the garbage dump and patchouli) it is close to ruined by Zombo's hideous back-up vocals and I just find "Righteousfuck" flat out boring and dull. So with that in mind, I spent a week devouring every Rupture 7", CD and LP I owned, paying particular attention to the Full Lengths, over this week I felt my blood pressure rise and fall, each work day was easier to take knowing that all the fucking shit I had just endured would be washed away as soon as Stumbles's nutty riffs and AK47's drum blasts filled my ears that night, I also saw a lot of images of pulled apart vaginas and monkeys/apes in various poses adorning booklets as well, I am not sure what this kinda imagery adds to the insane mess I am listening to, but it all works on some sort of sub level primary school mentality that will take years to break down and fully process I am sure. After I reached the end of this nightmare ride through the gospels from the gutter I felt that there were two records which could not be separated, "Cunt of God" and "Sex, Drugs and Rupture". To me, these are the pinnacle of Rupture and their inbred insanity for the exact same reason, they both embody the off kilter nature and unbalanced element which is instrumental within this band. There has always been an overt menacing tone to Rupture, in spite of the humor I mentioned above there is more than an unhealthy dose of malice laced into the elixir, and these two records manage to walk that fine line perfectly. "Sex, Drugs and Rupture" was originally released in 1995 on CD, it is the first of their records to feature what I consider as the patented Rupture formula which they had been working towards at light speed up until that point, this formula consists of bizarre guitar riffs that work like a magic mushroom concoction alongside heinously barked/spoken vocals attacking each and every thing in society, all backed by monotonous almost non existent drums provided by some cunt which they would inevitably go on to berate and disrespect in future interviews. There are moments of severe obscurity here, from "The Golden Showers of Sinbad" to the cover of X's classic "Hate City" all alongside my number one favorite Rupture song "Alone with Loinwolf" a blasting track which perfectly captures the essence of the entities within the band via lines like "I wanna die with no wife, I wanna die with no car, I wanna die with no house" or "I wanna die with a pick in my arm" showing Gus had stepped up the drug abuse from Acid and Mull to the harder shit in the required form of all legendary frontmen. Add to this the most telling line of all "Don't you know I've never owned a wallet" that fucking kills me every time, the true sense of responsibility is owning a wallet, having your life all complied in one neat little piece of leather to carry around right next to your buttcheek, it's like how the Jews stuffed valuable pieces of jewelry up their anal passages in order to hide them from the SS as they stormed through their homes unleashing their own form of cleansing, that line shows the level of genius we were dealing with here, it wasn't just some fucking piece of shit bogan shouting



abuse and trying to offend, he had a genuine hold on the constraints placed upon him from birth and this was his denial of it, this was Gus Chambers telling everyone in power to fuck off and leave him alone, he won't become some mindless "family fucker" and he will die alone. Of course it seems somewhat ironic that he allegedly passed away from some heart complication while talking on the phone with his dear old Mum (a partially reliable source told me this so I am gonna run with it) "Sex, Drugs and Rupture" is the underrated gem of their discography, a fact that is most likely due to the time it took to see an actual vinyl release (it has recently been re-issued on LP, with the Drummers head blocked out surprise, surprise). As an added bonus, the CD features a 17 minute live "set" at the end, I say set in inverted commas here because this entire debacle is just Gus shouting abuse at the crowd and the publican about how shit they are. Hear him fight with whoever has the guts to shout back at him or telling everyone to "fuck off" repeatedly, no songs are played it is just disgusting feedback and disappointed Perth fuckheads, a truly fitting live Rupture show I imagine. "Cunt of God" I spoke about a bit above, and that is primarily the reason it is in here, it is the record that opened my eyes to the brutal badlands of Rupture, twice in fact. From memory I ended up re-buying it off the internet for \$3 a few months later, the image of Dick Diamond disinterestedly sitting behind his drums while a collage of porn adorned the wall behind him or the sad photo of Gus sporting his own band t-shirt and an adult diaper while he performs live was eating away at me. My initial exposure to this tome of hatred had changed me, I tried to fight it.

Much like I tried to not like porn once I had a wife, but some things you just can't fight and Rupture and Porn are two of those things. "Cunt of God" is similar to "Sex, Drugs and Rupture" in many ways, the length and pacing is pretty much identical with both being insane and drug induced, the most notable difference being that "Cunt of God" is the perfect culmination of the two life spans of Rupture, as it was released in 1999 it has elements of the blurringly fast punk which they are known for along with the oddly warped garage rock they became hated for, while "Sex, Drugs and Rupture" was more like an oddity at the time of it's release I imagine, and due to that it is a weird ride through some completely unhinged individuals lives or maybe fantasies more like it. Seriously the idea of these guys getting as much gash as they say they do is mindblowingly impossible, they are like the Chopper of punk, "never let the truth get in the way of a good yarn" right? But anyway this record is one of the final essential releases from these Perth pricks and it is a perfectly fitting end to their legacy, even if they didn't know it was gonna come to an as abrupt end as it did at the time. From the surface Rupture spent so much time together that they became some sort of weird dysfunctional family, almost like one of the inbred family unit fuck feasts they sing about on their records time and time again, I could always picture these dropouts sitting on a bong stained couch watching TV, listening to Ministry while slowly nodding off, resting their greasy heads on each others shoulders and smelling their bandmates fast food stenching breath, the true life of Rupture maybe. Total scum.

# RUPTURE







EXTORTION

**EXTORTION- S/T EP/DEGENERATE LP**

I would argue that "Degenerate" is one of the last essential Hammercore or fast hardcore mislabeled as Powerviolence records from Perth which has graced the stereos of any HC connoisseurs still paying attention in a world of over stimulation. 2005/2006 was a great time for Extortion, as a band they seemed unstoppable, part of this was primarily due to the label responsible for releasing their S/T 7", Eerie Stratum, and the length of time it took for them to scrape together enough funds to get this monster of a debut out. This meant that in the end the S/T 7" saw release around the same time as "Degenerate" was recorded. To an unsuspecting and clueless wanker from Tasmania these Perth predators were hammering out the hits faster than their friends could release them, and to me that held a sense of excitement and unbridled productivity. Reading interviews with these shut-ins via great Australian zines like Us Vs Them and Cut Sick helped stamp out Extortions fucked up world view and reading the lyrics which were being spat out by a anemic looking coathanger on the S/T 7" directed towards all sorts of messed up shit along with daily tedium and toil was genuinely appealing and for a good chunk of time there I pretty much worshipped solely at the Altar of these Degenerates. Ultimately sketchy line-up changes, poor choices of bands to share splits with (a trait which has haunted most Perth bands mind you) and a tendency to lean more towards the metal crowd with each release saw them fall out of favor somewhat, but nevertheless, the trivium of S/T/Degenerate/Control is a run that cannot and will not be fucked with.

WORTHLESS LIFE  
USELESS  
STEVIE  
LIFE UNDER LIES  
MANIAL  
ENOUGH ROPE  
BEGINNING OF THE END  
CURB CRAWL  
CURL UP + DIE  
DEGRADE  
BLIND SPOT  
RAMIREZ  
PULL THE PIN  
RISING TIDE  
YOU'RE NEXT  
ARSON  
RED RIDDEN  
REGRET  
NO GIVE

INTRO  
CURB CRAWL  
Beginning of the end  
MANIAL  
WORTHLESS LIFE  
STEVIE  
RAMIREZ  
NEW FAST  
LIFE UNDER LIES  
USELESS  
CURL UP + DIE  
NEW NEW NEW FAST  
PULL THE PIN  
MANHUNT  
RISING TIDE  
YOU'RE NEXT  
MATTY RABBIT SUK.

Extortions first release after the devastating Demo was their S/T EP, comparisons to everyone from Think I Care to Infest or No Comment along with Boston hockey stick bashers were being thrown around and would stick wherever required. This melting pot of influences and sounds found Extortion amongst good steed, if they had subscribed to one particular style they would have garnered great success in small circles, instead their formula of playing HC with a possessed mind state devoted to sickness and inner/outer hate found them appealing to pretty much anyone that listened to aggressive, violent HC. This was not Powerviolence or Metallic HC or Fastcore, it was vicious, devastating HC, and in 2005 it was exactly what a scene dominated by labels and pigeonholing needed, a band from nowhere to burst forward and wreak havoc on your boss, your girlfriend and fucking strangers in the street, taking anyone who got in their way for a long bootride out into the secluded bush for a rest in a shallow grave. Listening to the S/T EP was a brutal and devastating experience. While it was not anything special to have a release where the amount of songs exceeded the amount of minutes it took to listen to them (625 entire roster had proven that) it was unusual for such a release to possess an inherent catchiness that forced you to become possessed by it long after the final note had rung out. This was not play fast for the sake of it, this was completely unhinged insanity played by guys who had toiled in bands many, many times before a final awakening saw them smash out something honest and meaningful to them, this was the sound of pure nihilism and violent expression. Every tormented line spat forward with an unmistakable Australian accent over a caustic snare stand breaking blast beat provided the perfect scenario for a chronic gambler to staunchly mangle his guitar to. The simple artwork of a furious axe wielding bald man in stark red and white housed this rotten brain shatterer perfectly, listening to this EP was a



right of passage it seemed and one which opened my eyes to the shithole of a City called Perth, WA, and from that moment on I devoured every interview that I could with the band and painstakingly searched out the records and bands they talked about. It's a bit like the whole chicken or the egg debate, which one came first? For me it was Extortion and after that a flood of semen stained denim and flannel flowed out on to my plate sitting uncomfortably next to my muffin and bacon each morning.



I am pretty sure I pre-ordered Degenerate when I found out it was being released. I had very little money to spend on records around this time and most of it was being poured into Ebay bids to secure Rupture CD's and Nailed Down 7"s from foreign countries. I remember the anticipation I felt waiting for this release to show up. I thought I had a good grasp of what to expect based around their EP and I knew it would be the best release of 2006 no matter what, but nothing could prepare me for what was about to meet my ears upon the arrival of this fucking thing. The moment "Mum put ciggies out on his face" was spat out with complete and utter ocker hate I was fucking ruined, the following 22 minutes was spent on edge, every muscle tight and in a state of arrest, I felt like a drug addict strung out and teetering on the edge waiting for his next hit in those brief seconds between songs and as soon as a new one punched in I tensed up and clenched tight for it's duration. Never before had I listened to a record so clearly focused and intently dealt out, if you are a fuckwit you would call this record a "concept" album due to its single minded lyrical content, every track is focused squarely on the fuck-ups in society, stalkers, child abusers, drug addicts, serial killers, arsonist and rapists are all featured here in varying scenarios and situations. I have always displayed a unnerving interest in serial killers and the tormented traits found within humanity so this record was my fucking fantasy of hate come true, add to that the musical beating that was being dished out in merciless fashion and you have a record that to this day is at the top of the HC pile, especially with all those 90's HC pioneers getting off the bong and out from in front of their daily viewing of Cops long enough to resurrect their hey days on the festival circuit or even trying to revisit it via shit like Low Threat Profile (ok the 7" was pretty good) or Manpig and this record is even more vital and dominating. Extortion took the formula that bands like Crossed Out, No Comment and Infest created and damn near perfected it with Degenerate. Here is a record that has all the vitriol and hate of those bands except it was transplanted into a bunch of 20 something's during our generation, a generation where excessiveness had clearly taken its toll and one where complacency is second nature. Extortion where in a special place with these two releases, a time where they had the motivation and vision to execute exactly what they wanted to musically and aesthetically, the involvement of Deep Six added a level of notoriety to the whole thing but this record would have been just as essential if they had self released it. Degenerate is a perfect record, every part of it bleeds Perth WA, it is a scum fuck folktale, Australian nightmare and high point for a country that had all but fallen of the face of the earth musically, and much like the bands from their hometowns who they

had sourced inspiration from, Extortions essential era was bound to be short-lived, and this has proven itself true it seems with their follow up releases losing that special signature they owned and displayed, much like a serial killer who has lost the urge for pain and torment and resorts to using a gun to get the job done Extortion seemingly fell into a trap of complacency and laziness. The only thing I ponder now is what time will bring for Extortion, later period Rupture and Nailed Down releases were once disregarded and written off as trash and rehash yet they now seem to offer fresh insights into a seedy underside of a bunch of legendary retards, will records like "Sick" or "Loose Screws" offer the same for Extortion 20 years from now as we are riding our hovercraft cars and floating skateboards to and from the factory? Will they show us that Extortion were in fact visionaries and the torch bearers of the Perth Chapter of the Brutal Badlands? Or will they be forgotten like countless other Bridge 9 or Relapse fads? Only time will tell, but for now we still have their S/T EP and the monstrous Degenerate to conspire the murder of our wives and her fuck toy boyfriend to, and for that I am thankful.

nailed down



**DRUMMER WANTED!**  
ph;2716270

**4012843**

**NAILED DOWN-PERTH WOLFPACK LP/VIOLENT DISTORTION  
3" CD/RESURRECTION CD**

Of all the Perth fuckheads, Nailed Down seems like the biggest. Rupture come across like drug addicted goons, Extortion are the young uns looking to stir shit up, Heist are the weirdo's on the outskirts and Nailed Down seem like genuine fucking bogans. These guys are the sketchy cunts who make most of their phone calls via public phone booths in order to avoid police tracing and detection, I wouldn't be surprised to see a swastika tattooed somewhere on Kim's body and when they pose on the back of "Perth Wolfpack" with guns and balaclavas I have no



doubt that the gun has been used in a petrol station burglary and the balaclava has been worn while violating a minority. Nailed Down have a vast back catalogue of releases all of varied quality and styles, while Rupture took a while to find their style before sticking to it (well until they got bored of fast as fuck and slowed things down) Nailed Down flirted with scum punk, Oi, street punk, d-beat crust, HC, powerviolence and just plain punk across their lifetime. I think this failure to abide by one style has seen them written off as a joke by many, when I started tracking their stuff down it was at the height of PERTH MANIA and "Violent Distortion" was going for over \$40 on internet auctions, now most people who have it couldn't give the fucking thing away, Nailed Down have truly lost their sheen, and due to this, I listened to their entire discography with a renewed vigor and interest. Where before I took it as gospel that these guys were the real deal and listened to each release as a proven part of the Perth WA classic era I now dissect each release with the knowledge that they were in fact not all that great. Their 7"s are pretty forgettable, most of it is spike filled leather jacket sporting tripe which sees them peddle out tried and true banality. It lacks any of the personality that such music requires, one listen to Anti Cimex, Framtid or Kuro (and Violent Distortion) will show you that, Kim's lyrics chop and change between reactionary and revolutionary, he doesn't know if he should offend or appease the masses. Nailed Down is at their most deadly when their true colours shine through I think. "Perth Wolfpack" was one of the first examples of what I consider to be the true Nailed Down, it is dodgy as fuck, from the Hitler Youth on the cover to their anthem "The Glory of Nailed Down" which sounds like some skinhead call to arms used to recruit mindless foot soldiers to lead the cleansing (and "Scene Cleansing" is their cooling down ode as they wash the blood from their fists in the showers afterwards) this is pure delusion at its finest and in turn exactly what I think of when I listen to Nailed Down. Kim comes across as a modern day Sakevi, and I don't mean that he tries to shoot down domestic planes from the sky with a rocket launcher or poisons the water at his shows before appearing unannounced on musical variety shows accosting the performer on live television, his alliance with Sakevi is due to legends and tales, the stories of him storming off mid set when things weren't going his way and random acts of violence have put him on another level altogether, so when I listen to Nailed Down I want to feel genuine fear, this is the kinda guy that would smack you in the head for wearing a Rupture shirt to one of his gigs, if you asked him about Extortion he would spit in your face, to him Nailed Down is Perth, and Perth is Nailed Down and that is the kinda arrogance and delusion that puts Nailed Down in this essential list.

"Violent Distortion" sounds like Perth to me, it has the exact speed, accent, pure undiluted hatred and malice that such a town has harnessed with its legacy of HC. This is Nailed Down's platform from which they launched an onslaught upon the weak, and the old adage of "you have your entire life to write your first full length and only a few months to follow it up" rings true here. Nailed Down never quite recaptured the pure hate and rage that they spat forth on the 27 songs over 18 minutes here. "Violent Distortion"

is the original seed of hate which Nailed Down perfected. Their choice of cover songs are exceptional and more often than not they far out do the original, their take on Kuro's Who the Hell is pure carnage and made me rabidly hunt out any Kuro bootlegs that I could, add to that Negative FX and Confuse and you have an elite platter. Both versions of this release look fucking crude, from a blindfolded prisoner about to be brutally decapitated to some sort of weirdo Nazi family suicide pact photo, this is a putrid release that only the early 90's could allow. I can see this sitting uncomfortably alongside classic ragers from Capitalist Casualties, Infest, Crossed Out and Dropdead it is that essential. Their one note guitar leads make Uchida roll in his grave and Kawakami charge his hair with rotten maggot juice in his, the Australian samples from "Knuckle Sandwich" are horrendously humorous and pay homage to their upbringing perfectly. This is not Australian punk influenced by Californian powerviolence it is Perth HC influenced by drugs, hate and violence, nothing more nothing less.



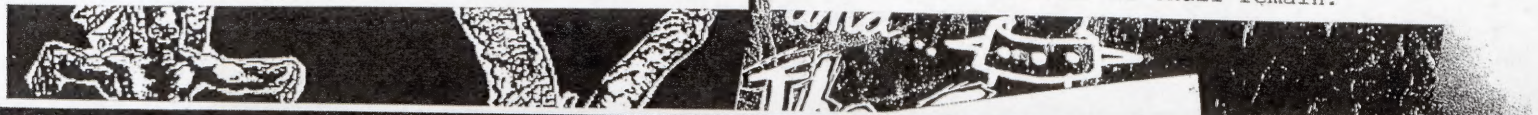
"Resurrection" is almost the precursor to Extortions "Degenerate" in many ways. Extortions singer Rohan played Bass in Nailed Down during this period of the band and Kim even allowed him to do vocals on songs like Roulette and Slowing Down (and the track Problem Solved could be an Extortion song verse for verse) giving off the impression that Nailed Down is potentially not a complete dictatorship after all. From what I understand some of the early Extortion tracks are possibly songs Rohan wrote but Kim rejected, so for that reason alone Resurrection is fucking crucial in the lineage of Perth HC and a title such as Resurrection could not be more fitting. This record sees the more pummeling version of Nailed Down collide headfirst with the street punk "Perth Wolfpack" version of the band ensuing a bare knuckled ignorant fight to the death, and while it is mostly overlooked due to it being either on CD or the ridiculous 3x7" format I think tracks like "Capital N, Capital D" are essential anthems in working out exactly where a band like Nailed Down are coming from, fuck I used that song as a proverbial checklist of bands to search out and listen to, it was like Pusheads top 100 records list for a nerdy Tasmanian HC wanker. On this record Kim is in fine form, angry, raging and vicious, sounding like a mix between Denunzio and some drugged out Jap/Finn cruster, it is possibly his most honest portrayal of himself on record to date and for that it needs to be heard. The songs here are short sharp bursts to the cranium bringing to mind their "Violent Distortion" era, except where that



# NAILED DOWN

record borrowed from Kaaos and Riistetyt, Resurrection skates out on to the ice to fight with Slapshot or Voorhees, with only one keeping all of their front teeth intact. Nailed Down are a completely different beast each and every time they release a record, the consistency required to be a reliable band to bank on is not there at all, a factor that makes them interesting to many and forgettable to others. For me I can take each release for what it is, a snapshot of the life and times of head puppeteer Kim, his vision is passed on down to whoever he has under him and he places his trust in these degenerates to help him dish out his hate upon the scene.

These are his henchmen and the music they hammer out is their death march for cleansing the scum from the streets and for that I can respect and enjoy them. Luckily Kim has had enough moments of sheer brutality and single minded clarity along the way and he has recorded a few essential records that in many ways have shaped the Perth HC sound. As much as the guys in Rupture probably wish he didn't exist, I think without him and this band Perth would be a fraction less interesting and the music a bit less brutal. For my money, the order it goes in is Rupture, Nailed Down and Heist and that is the classic 90's line-up for me and forever it shall remain.



## NAILED DOWN



HAVE  
IN CPOT

### HEIST-PAIN IS CAUSING LIFE 7"

These Ned Kelly worshipping weirdos second 7" after the fast as fuck but ultimately by the numbers and forgettable S/T 7" (commonly referred to as the Ned Kelly 7") "Pain is Causing Life" is where Heist really let the insanity of Perth punk overwhelm and consume them, resulting in a 7" that marks them as heirs to the throne of degeneracy held firmly for generations by Rupture and Nailed Down. Released on Havoc (but don't hold that against it) in 1997 and featuring

were part of a consign-  
5000 FPE

similar to those of Rupture.

"We use direct language about

Dr Tasmania's very own king of the axe (and consumer of cases of VB) David Foster crudely cut n pasted on the back cover along with a perfect cover photo featuring a freshly departed man splayed out across the sidewalk while two well dressed socialites rush past pretending his already rotting corpse wasn't there at all. This batch of 16 tracks really adds credence to the notion that the West Australian Government may have in fact been spiking the drinking water with LSD. With track names like "Skull is Dumb" or "Total Retardation" Heist have retracted from the punk

tions are not con-  
that appears to be  
disc."

years and had a strong under-  
ground following.

The band had an

D CON



PULL THE PIN

against the world approach seen and heard on their S/T 7" and began wallowing in the slums of semen stained couches with coffee tables scattered with drinking and drug paraphernalia in front of them. To say that this is a surprise is an understatement, I would have never expected that a band as seemingly straight and predictable as the one we heard on that first 7" would come out as fucking odd and disjointed as this one (and if you factor in their next release "18 Gears of Hell" this transformation if even more bewildering and mind boggling but that analysis is for another time as I still need a few decades to be able to fully digest what is potentially happening on that album with songs like "ASIO Slut" or "The Sonic Flames Meat Department") the ending of the title track "Pain is Causing Life" is a fine example that these schizos were not simply content to listen to Hellnation and Capitalist Casualties (a fact further proven by the Bass players Mudhoney shirt in the layout) its magic mushroom trip riffs and orbiting spasms last about as long as two tracks from their Ned Kelly 7" and the change in pace is a welcome one. Straight HC serves a purpose for me, it is an easy listen, one where you know what you are getting and nothing more, pulling out a DS-13 or What Happens Next record will suffice for a dose of intensity to get the ironing done faster but beyond that it offers nothing in the way of ingenuity or obscurity. Listening to these huffers shout "We like Ebola cause it gets the job done" leaves a far greater impact on me than some guy with a flipped peak on his hat doing a high kick. I heard somewhere that Dan (or possibly Nev) took a bad trip of something which resulted in him only being able to talk like Darth Vader for an extended period of time, it's tales like that which puts Heist up there with the Perth elite and a record like this with its vicious buzzing guitars and hideous back up vocals that cements their place in the seedy history books. I think Heist are a criminally overlooked band as they have been overshadowed by Rupture and Nailed Down in the weirdo department and never quite caught on with the fast for fast sakes crowd thus leaving them to sit in squalor with a pile of band copies of records no one really wants. Eventually their time will come, Ned Kelly will be accurately portrayed on the big screen by someone who isn't Heath Ledger, David Foster will have a heart attack at the Royal Tasmanian Show chopping through his 2<sup>nd</sup> block of wood and Felix Von Havocs column in Maximum Rock n Roll will be worth reading, maybe then we will see Heist take their rightful place alongside the greats of fast HC. I won't hold my breath too long though.

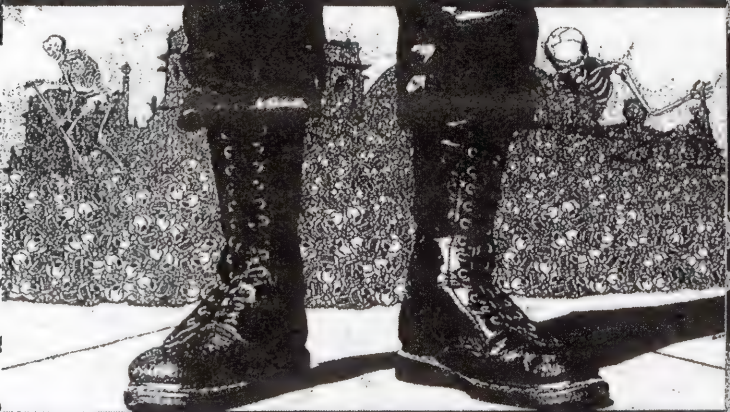
#### THE VICTIMS- TELEVISION ADDICT SINGLE

Seemingly the most lightweight entry on this otherwise rotten and putrid piece on Perth, The Victims were a '77-'79 punk band who while initially very listenable and palatable when put up against shit like "Cunt of God" or "The First Assault" are in reality anything but. The Victims energetic, vicious and flat out angry version of simple Punk hits was seriously fresh and exciting to a man like myself who had all but rejected music from this period of time as bland and safe. Listening to The Ramones pretty much put me to sleep, so I always restricted my search area to around '80-'81 onwards (often overlooking the '86 to '90 period as well, but that's another story

for another time). It wasn't until I found the Murder Punk series of compilations and discovered that Australian punk from well before I was even a twinkle in my fathers eye was both visceral, damaged and very, very tough. Psycho Surgeons, Razar, The Scientists and my favorite of the bunch, The Victims all embodied the English brat mentality while injecting a few surf side beach bum anthems and violent inner city bar fights into the mix making for a panel van from hell ride of hate. It seriously blew my mind that I grew up watching two of these guys on TV, most likely sitting cross legged on the carpet of my family living room floor as they asked emphatically "What's my Scene?" while playing for the Hoodoo Gurus on family entertainment shows like "Hey, Hey It's Saturday". How they went from smashing out raw fuzz in this spit in your eye twice band, to radio friendly commercial bullshit bewildered me. I really couldn't fathom this and to this day still need to double check such facts. I wondered how degenerates so fucking sick of society and all that it entailed, punks who punched out a song berating Disco Junkies and helped write a song about sex with underage girls with pigtails could go on to shake Daryl Sommers hand or let a talking Ostrich puppet ask them questions, it really opened my eyes to the potential weakness of punk which at that point seemed indestructible. I also wondered if perhaps early Hoodoo Gurus was worth seeking out, a question I never sought an answer to. The Victims have a relatively small back catalogue which consists of only two records, one is a 7" EP appropriately titled "No Thanks to the Human Turd" and the other is this tough, walking through the sketchiest part of town with a smoke between your lips and the rudest fucking strut known to man single. Television Addict is a fast, unadulterated blast of punk angst and teen frustration. It harnesses everything that punk should, a tough backbeat, slashing guitar energy and snotty, brash vocals. Years later I would unwittingly rediscover this sound via another Australian band, Eddy Current Suppression Ring but looking upon the two as they sit, right now, The Victims are the far stronger act. I am sure Eddy Currents rise to international stardom reinvigorated the attention paid to Aussie Murder Punk and that can never be a bad thing, and ever since Brendan's close to pitch perfect emulation of The Victims Dave Flicks nasally stabs penetrated our ears (allegedly Brendan had never heard The Victims, or Murder Punk at all for that matter, before picking up the Microphone so he gets a leave pass there) we, the music purchasing public have been treated to countless legitimate re-issues of Aussie punk murderers, but I digress. I only own a sketched out Bootleg of this classic single and its 3 minute run time really rejuvenated and excited me at a time when HC and punk seemed played out and by the numbers, finding these foundation acts, those who really had very little to draw influence from besides the general day to day grind of late 70's Australia was a moment of great clarity and helped me refocus on a lot of things. I no longer needed tough guy stances or overtly political opinions, it was the passion and energy in which it was all delivered that I craved and The Victims with their Television Addict single fully confirmed that.



# WHITE NOISE



## THE FIRST ASSAULT

JOBS

### WHITE NOISE-THE FIRST ASSAULT CD

White Noise are about as sketchy as they come. The first time I saw the cover of this record with its 13 hole Docs standing in front of a mound of skulls conjuring images of Nazi supremacy and racist ideology I knew I needed to track a copy down. Knee deep in my sketchy worship of Vile/Skrewdriver/Absurd/Meatdog at the time and rejecting the trappings of PC HC whole heartedly, I found a CD version of this ignorant masterpiece rotting in some Euro distro catalogue. After registering an account with said distro and being sure to check the "no email updates please" box to ensure I wasn't added to some Government Watch list somewhere I sent of my money order and waited patiently. Weeks later a small package with foreign stamps and highly inflammatory propaganda fliers as well as the all important CD arrived. I have heard people claim that this is musically the finest example of RAC punk/Oi and while I am clearly no expert, I tend to agree, fusing elements of straight Bogan RnR, Street Punk and marching anthems "The First Assault" is a blood rush of adrenalin soaked fists to the head of the opposition. With lyrics like "I'm not gonna join the Army, I'm not gonna go to war, I won't kill another white man that's for fucking sure" (from Army Song) their stance is pretty fucking clear, add to that their homophobic tirades in "Culture Shock" such as "you're a fucking disgrace to mankind" and "you got no place in society" and you have for one nasty piece of plastic which is bound to cause concern. I have seen some people try and defend this album as being misunderstood and while that may in fact be true judging by the song "Weekend Binge" where these Perth Hooligans show their clear affection for the liquid courage, or when Jim cheekily mutters "Hello Mum" as "Head Kicked In" fades out, giving us and insight into a narcissistic larrikin aspect to these meatheads, I would tend to think that this is a fully realised and harmfully focused piece of reactionary Oi/Punk/RnR created by dero's who watched far too much Clockwork Orange, saw too many minorities in their neighborhoods and got

sick to fucking death of seeing those poofters in Sydney parading through the streets on the news while they were shooting darts and pulling birds at the pub. "The First Assault" is a terrifying ride for any Australian, as it shows that these sort of knuckleheads really do exist and they are closer than we think. Where before you could see it on TV and just think it was the crazy fucking Pom's getting agro over a soccer team, but Romper Stomper showed us in vivid moving pictures and White Noise buzzed and growled it directly into your ear. Australia wasn't really the lucky country, unless the luck part of that Australian colloquialism in fact meant you managed to avoid a beating from this pack of drunk dickheads when you were walking home late one night. Remember, I'm not paranoid, I'm a psychopath.

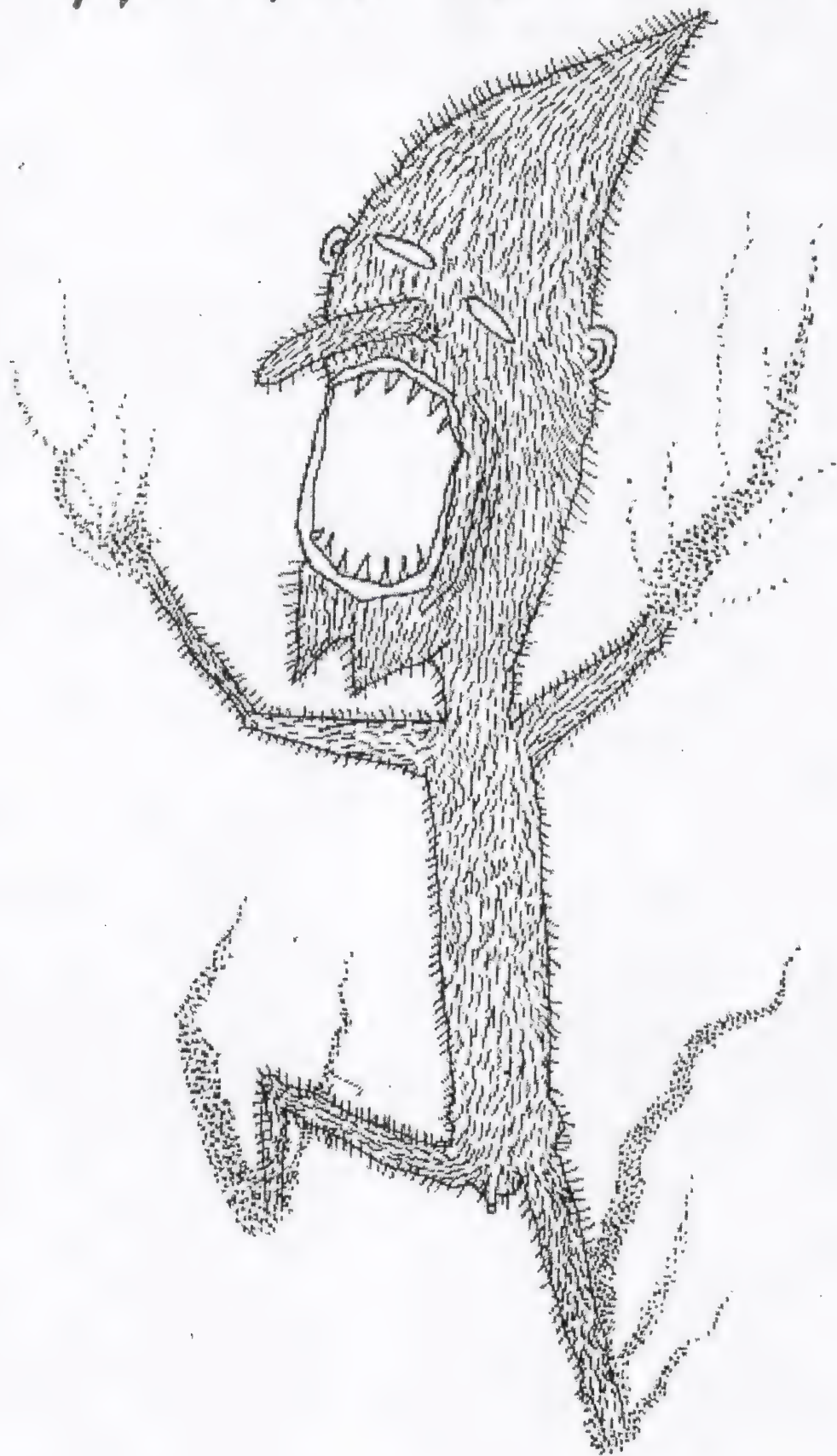
### V/A-YUPPIFY OR DIE, PERTH PUNK COMPILATION

Perhaps the holy grail of scumfuckery and lowlife Perth WA punk, this compilation which spans the glory years of 1983 to 1990 all mercilessly curated by Stumbles from Rupture in 1991 and featuring a dizzying array of relatively unknown Perth punk acts, all offering up live, studio, demo and unreleased hits showcasing exactly how perfect Perth's outlook towards punk was and how flawless their aesthetic began. With the good stuff sounding far more influenced by England leather (ala early Earache records) and European squats than American jocks and featuring a THANX list with a suitably excessive amount of gratitude towards friends who most likely went on to screw Stumbles over at some point via drug deals and bong hits along with a great FUCK OFF section, "Yuppify or Die" is like opening a musty old box full of vintage porn or 70's drug paraphernalia, it is enticing and dangerous all at once and gives us a rare insight into a time when such things were taboo and not merely just societies little quirks. With the 20 bands featured banging out 60 tracks amongst them the quality is bound to be a mixed bag of dicks, but being able to listen to the Napalm Death/Crossed Out/Septic Death styled onslaught of the pre-Rupture hatefuck band Controlled By Fear as well as the legendary garage cumstain Zitbastard all alongside curios from luminaries Rupture and Pestilence themselves is a real feast of blood and shit. There must have been something in the water, be it hallucinogenic or viral, I don't know, but there was a seemingly unwritten rule and approach which the majority of Perth punk bands undertook, maybe it was the incestuous nature of such a small place with an even smaller group of fuck-ups, or maybe this is a sign of the social climate and what the punks reactions to it sounded like but there is a speed, intensity and overall looseness that is intertwined into the vast majority of the bands here. Even some of the obvious duds offer a level of intrigue and insight into Perth and it's punk climate, be it with their unique take on sing-a-long working class anthems or blatant metallic wankery, Perth, WA was a cesspool and wading through the horrible stinkin toilet water of a compilation with the turds bobbing past your eyeballs as you hold your breath and try and stifle the ever rising vomit in the back of your throat you will be rewarded with some semen filled condoms and maybe even some flushed drugs along the way...eat it all up, taste the fear of Hate City.

Madale Shopping Centre



# LUMPY AND THE DUMPER





D+O ALRIGHT, WILL WE GO? WE GOT A MUMPY AND THE CHUMBERS INTERVIEW HERE. WE ARE GETTIN PAID FOR THIS RIGHT?

LUMPY I HOPE SO! I GOT A GUARANTEE NOW THAT I AM HOT SHIT.

D+O WHAT'S THE DEAL WITH THIS LUMPY GUY HUH? WHO IS HE? WHERE'S HE COME FROM?

LUMPY UHHHHH, MY SOUL. HE COMES FROM.... WELL, HE REALLY CAME FROM JUST TRYING TO THINK OF THE DUMBEST THING I COULD THINK OF. THEN THE SONGS CAME FROM A LOT OF THE JOKES I HAD DEVELOPED WITH PEOPLE OVER THE YEARS.

D+O SO YOU'RE A JOKESTER HUH?

LUMPY YEAH, I AM A JOKESTER. I GUESS YOU COULD SAY THAT.

D+O ALRIGHT, SEE HERE, THERE IS SOMETHING ABOUT WEED IN HERE, MMMH, HOW DID LUMPY BECOME A PUNK? WHY IS HE SO PUNK?

LUMPY WELL MY BROTHER HAD AN INFLUENCE ON ME, BUT HE LIKED TO WEAR FISH NETS AND EYE MAKE-UP AND HE LOVED AFI, STUFF LIKE THAT!

D+O TIGHT, NOTE TO SELF, HANG OUT WITH MARTINS BRO.

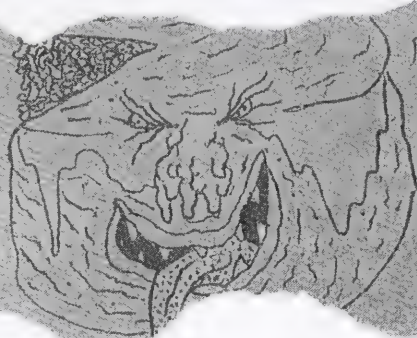
LUMPY I THOUGHT HE WAS REALLY COOL AT THE TIME, THEN HE TURNED OUT TO BE A DEMON KID AND MY PARENTS KICKED HIM OUT OF THE HOUSE AND SENT HIM AWAY AND WITH THAT THEY TOOK ALL OF MY ALTERNATIVE ROCK CD'S FROM 2003....

D+O AWWWW, DUDE, NOT THE SILVER CHAIR?





LUMPY THEY THOUGHT THEY WOULD TURN ME INTO A DEMON CHILD LIKE HIM. LIKE MY GREEN DAY DOOKIE CD, MY NIRVANA CD'S AND THEN UHH, I STARTED TO LISTEN TO THE RADIO, LIKE THE ROCK....WHATS IT CALLED? THE ALTERNATIVE ROCK RADIO STATION, AND THERE WAS A SHOW EVERY NIGHT AT 9PM THAT WOULD PLAY RANCID, AND THEY PLAYED THE MISFITS SOME-TIMES... AND SOME OTHER STUFF, SO I STARTED TAPING IT. THAT AND THEN I HAD SOME FRIENDS BURN ME SOME CD'S ... BAD BRAINS...



D+O OH THATS FUNNY, CAUSE HE MENTIONS "PAY TO CUM" IN HERE. HOW ABOUT THAT. HE SAYS "ANY PARTICULAR MOMENTS OF CLARITY WHERE PAY TO CUM SPOKE TO YOU ON SOME DEEP LEVEL" OR SOME SHIT.....

LUMPY I WOULD SAY SO. THAT WAS A PRETTY IMPORTANT MOMENT WHEN I FIRST HEARD THAT SONG. CAUSE PAY TO CUM IS THE FIRST SONG ON THE CD MY FRIEND BURNED FOR ME.

D+O IT'S THE FIRST SONG THEY EVER RECORDED I THINK. OR THE FIRST SONG THEY PUT OUT....

LUMPY YEAH, THAT WAS PRETTY EXCITING, PRETTY RAW, A RAW MOMENT.

D+O RAW MOMENT, I KNOW ALL ABOUT RAW MOMENTS. ALRIGHT.. WHAT ELSE WE GOT HERE? OOOOH... HERES A GOOD ONE. TELL US ABOUT BELLEVILLE, IS THERE A THRIVING COMMUNITY OF PEOPLE THAT YOU ARE FRIENDS WITH OR ARE THERE JUST SMALL POCKETS OF PEOPLE YOU WORK WITH? IS IT

RAVAGED BY THE ECONOMIC MELTDOWN LIKE A LOT OF OTHER PLACES SEEM TO BE? DOES THIS HAVE ANY EFFECT ON YOU PERSONALLY? WHERE IS THE BEST PLACE TO GRAB A BITE TO EAT?

LUMPY UMMMMM, WOW, OKAY, I FORGOT EVERYTHING YOU JUST ASKED ME.

D+O TELL US ABOUT BELLEVILLE?

LUMPY BELLEVILLE, SO THERE'S LIKE..... JOHNNY B IS FROM BELLEVILLE. I STARTED GOING TO THESE SKA SHOWS IN BELLEVILLE YEARS AGO BUT IT WAS MORE JUST TO LAUGH AT PEOPLE WITH MY FRIENDS BECAUSE WE WERE DICKS... STILL ARE. BUT THEN WE JUST KINDA STARTED TO BECOME FRIENDS WITH ALL THE PEOPLE AND THEN SOME OF THE PEOPLE TURNED OUT TO BE REALLY SICK LIKE JOHNNY WHO IS IN THE BAND, BUT THOSE SHOWS WERE PRETTY FUN AND THEN THE MAYOR OF BELLEVILLE DECIDED TO SHUT DOWN THE VENUE.

D+O THIS IS GROUND FLOOR?

LUMPY NO THIS IS ILLEGAL TONE, I DON'T KNOW WHY BUT HE PULLED THE FIRE CODE CARD AND SHUT DOWN THE PLACE.



D+O WHAT WAS JOHNNY'S OLD BAND?

LUMPY HE WAS IN NUMEROUS BANDS, BUT ONE WAS CALLED BUTT NUGGET... THEY WERE... TERRIBLE, BUT TERRIBLE NOT IN THE WAY THAT DUMPERS IS TERRIBLE. SO OUT OF THAT I MADE SOME NEW FRIENDS AND THAT'S HOW I MET EVERYONE I STARTED SWEET TOOTH WITH AND THAT'S HOW I MET JOHNNY. THEN ONCE ILLEGAL TONE HAD CLOSED DOWN ANY MUSICAL ACTIVITY THAT WAS REMOTELY PUNK IN BELLEVILLE COMPLETELY CEASED UNTIL DUMPERS STARTED.

D+O THERE'S NOT ANYTHING GOING ON OUT THERE ANYMORE IS THERE?

LUMPY NO THERE IS NOTHING, THERE IS ABSOLUTELY NOTHING. NO SHOWS, NO BANDS. JOSH AND I LIVED THERE FOR A YEAR AND THAT'S WHERE THE FIRST DUMPERS RECORDING WAS MADE IN 2012 IN OUR BASEMENT BUT I MOVED TO ST LOUIS

AND HE MOVED BACK HOME AND THAT WAS IT. OH YEAH THERE IS LIKE NOWHERE TO EAT IN BELLEVILLE.

D+O THERE USED TO BE A SKATEPARK THERE, IS IT STILL THERE?

LUMPY IT'S STILL THERE, IT'S TIGHT.

D+O NO, NOT THE CONCRETE ONE.

LUMPY THE INDOOR ONE, OH... IT HAD CLOSED. IT USED TO BE REALLY SICK BACK IN THE DAY AND JOHNNY COULD TELL YOU MORE CAUSE HE IS A BELLEVILLE ORIGINAL. BUT PEOPLE EAT AT DENNY'S.

D+O THAT'S MOON OVER MIAMI?

LUMPY I PREFER THE HOBBIT MENU. I WANT AUSTRALIA TO KNOW THAT IN AMERICA WE HAVE THIS THING CALLED THE HOBBIT MENU AT DENNY'S.

D+O THEY HAVE A SPECIFIC HOBBIT THEMED MENU?

LUMPY YES. THEY HAD THE HOBBIT AND THEN THEY HAD THE HOBBIT TWO MENU, YOU DIDN'T KNOW ABOUT THIS?

D+O NO I HAVEN'T BEEN TO DENNY'S IN LIKE 20 YEARS.

LUMPY YEAH THEY HAVE IT, IT'S FUCKING HILARIOUS.

D+O WHAT ARE SOME OF THE BANDS WE SHOULD BE LISTENING TO FROM YOUR HOMETOWN BOTH FROM THE PAST AND PRESENT?

LUMPY WELL, FOR THE RECORD I AM FROM TUCSON, ARIZONA, MOVED TO BELLEVILLE IN 2012 AND THEN MOVED TO ST LOUIS IN 2013, I THINK HE WANTS ME TO TALK ABOUT BELLEVILLE BUT THE ONLY BANDS WORTH TALKING ABOUT IS MAXLOAD WHO EVERYONE KNOWS ABOUT APPARENTLY NOW.

D+O REALLY?

LUMPY UMMMM, I DON'T KNOW THERE'S AN LP OUT, WE COVERED A SONG OF THEIRS. AND THEN THERE'S A BAND THAT KINDA SUCKS BUT IS WORTH MENTIONING, IT'S KINDA A PSYCH BAND CALLED SPUR BUT THEY HAVE LIKE COUNTRY SONGS AND IT'S NOT THAT GOOD BUT IT'S SORT OF OKAY. TRAUMA HARNESS IS KINDA FROM BELLEVILLE, THEY'RE GREAT. FROM ST LOUIS I WOULD SAY UMMMM, RUZ, RUZ IS REALLY GOOD.



D+O WHAT'S THAT NEW BAND  
BRENDON IS STARTING WITH KEVIN?

LUMPY THE WARDEN, I HAVEN'T  
HEARD IT.

D+O I HAVEN'T HEARD IT  
EITHER, IT'S GONNA BE DONE  
THOUGH.

LUMPY I WOULD SAY RUZ AND  
TRAUMA HARNESS ARE THE BEST  
LOCAL BANDS.

D+O "I'M LUMPY AND THESE  
ARE MY DUMPERS, THEY ARE ALL  
REPLACEABLE" WAS STATED IN A  
LIVE CLIP I ~~SAW~~ SAW, DOES  
THIS MEAN YOU WRITE AND RECORD  
ALL THE MATERIAL WE HEAR  
ON THE RECORDS AND TAPES YOUR  
SELF?

LUMPY YES.

D+O ANY STORIES OF ASKING  
THE WRONG PERSON TO PLAY  
GUITAR LIVE AND THE WHOLE THING  
BEING A TOTAL SHITFIGHT? WAAH  
HAVE YOU EVER FOUGHT WITH  
SHIT? CAUSE THAT WOULD BE  
SICK!

LUMPY METAPHORICALLY, LIKE  
SQUEEZING IT OUT, BUT UMMM,  
WRONG GUITARIST? NO, I MEAN  
GOING BACK TO MY BROTHER,  
WHEN I WENT OUT TO OREGON  
LAST SUMMER AND WE PLAYED  
SOME SHOWS WITH PEOPLE FROM  
MONGOLOID, MY BROTHER WAS A  
SUCKY DRUMMER, BUT THERE  
WASN'T ANYTHING I COULD  
DO ABOUT IT.

D+O DID HE PLAY DRUMS IN  
TRENCH FOOT?

LUMPY NO, HE SANG AND I  
PLAYED DRUMS. SO THAT'S THAT.  
OTHERWISE ALL THE DUMPERS I  
SELECT WOULD NOT ENTAIL A  
SHITFIGHT BECAUSE NOT EVERY-  
ONE CAN BE ONE, BEN SMITH,  
JOHNNY B, ANDY PETERSEN,  
BO, YOU GOT AALON FROM  
CHAMPAIGN WHO HAS FILLED  
IN A FEW TIMES AND THEN THE  
WEST COAST ONES, SO ERIC,  
SAM AND ANDY AND THAT'S  
EVERYONE WHO HAS BEEN A  
DUMPER, MAYBE YOU'LL BE  
A DUMPER ONEDAY, SOMEDAY,  
SAM..... YEAH RIGHT!





D+O RIVERFRONT TIMES NAMED LUMPY AND THE DUMPERS THE BEST NEW BAND, WHAT SPOILS OF WAR DID SUCH AN HONOR BESTOW UPON YOU? ENDLESS RICHES? HOW MANY BOOTIE BUMPS?

LUMPY ABSOLUTELY NOTHING. I HEARD SOME PEOPLE SAY "HEY, I HEARD YOUR BAND GOT AWARDED BEST NEW BAND" THAT'S IT.

D+O THAT'S STUPID. THERE IS A STRONG KILLED BY DEATH VIBE TO THE STUFF YOU DO. IT HAS A DISTINCT SENSE OF HUMOR, WERE ANY KBD BANDS AN INFLUENCE ON YOU? WHAT OTHER BANDS HAVE MADE AN IMPACT ON YOU?

LUMPY THE MAD FORSURE, DUDE, THAT GUY'S VOICE IS EXACTLY WHAT I WOULD LIKE TO TRY TO SOUND LIKE. AND THEN, THEY ARE NOT KILLED BY DEATH, OR I DON'T KNOW WHAT YOU WOULD CALL THEM, BUT DEVO AND ELECTRIC EELS FOR SURE AND THEN FOR A MORE MODERN INFLUENCE... DEAF MUTATIONS, YOU HEARD THAT? IT'S THE DRUMMER OF CAREER SUICIDE'S ONE MANBAND, IT'S TIGHT, IT'S LIKE A RECORDING THING BASICALLY LIKE THE DUMPERS.

D+O LIKE MAD MEN?

LUMPY YEAH, BUT IT'S REALLY..... IT'S REALLY FUCKING SICK. AND I KNOW MY FRIEND SAM RICHARDSON WHEN HE HEARD DUMPERS HE WAS LIKE.. "THIS KINDA SOUNDS LIKE DEAF MUTATIONS" WHICH WAS VERY HIGH PRAISE BECAUSE THAT IS ONE BAND I HAD IN MIND WHEN I WAS WRITING AND RECORDING THE FIRST STUFF.

D+O I HAVE TO COP THAT SHIT!  
LUMPY EVERY ONE SHOULD.

D+O CAN YOU TELL US A BIT ABOUT THE APPROACH YOU HAVE TAKEN WITH LUMPY AND THE DUMPERS? HARDCORE CAN SUCK THE HUMOR RIGHT OUT OF YOU, YET LUMPY COMES ACROSS VERY BELIEVABLE AND HONEST. I THINK THAT'S WHAT HAS EXCITED ME THE MOST. HAVE YOU ENCOUNTERED ANY NEGATIVITY TOWARDS YOUR APPROACH WITH THE BAND?

LUMPY NEGATIVITY? WITHIN OR....

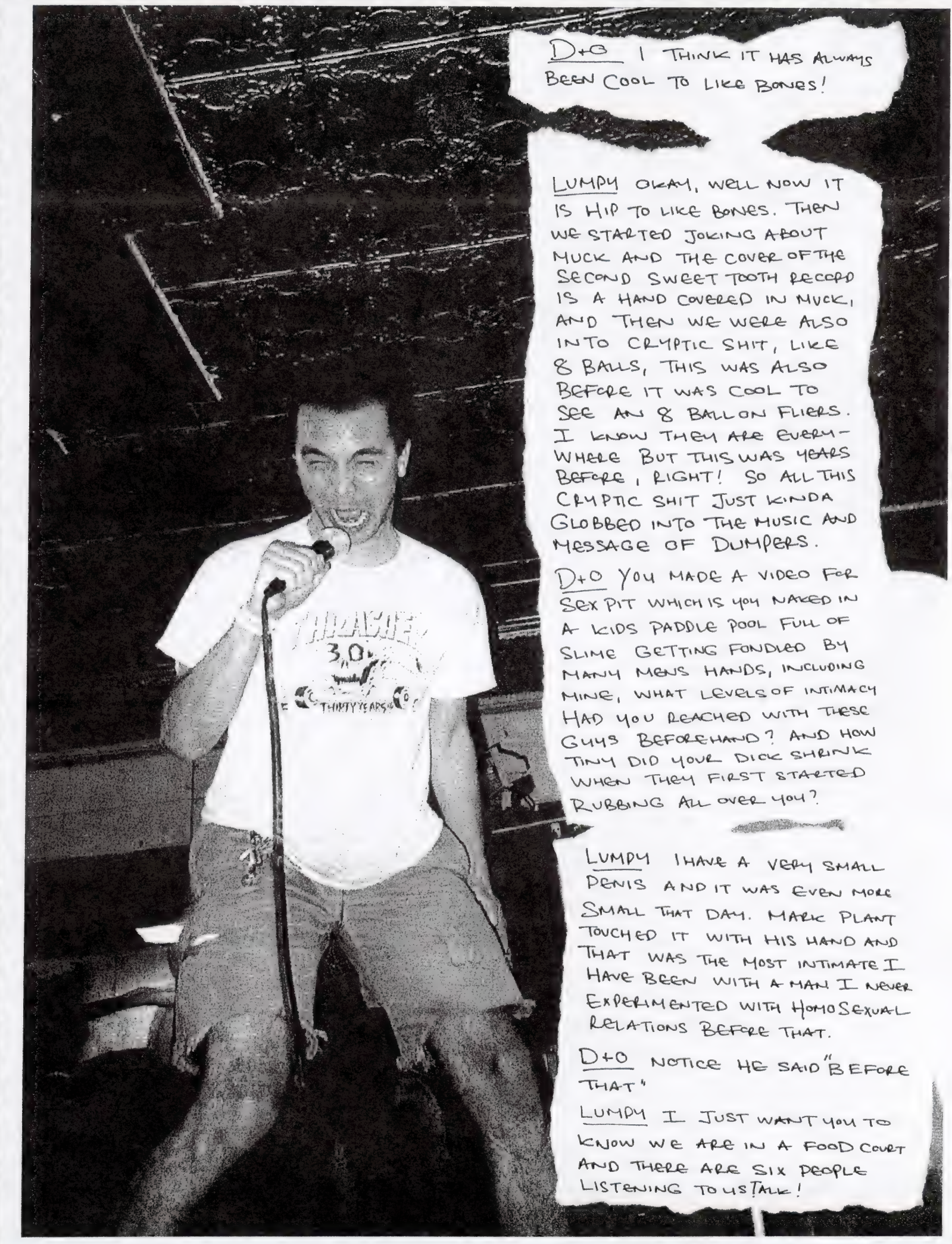
D+O LIKE, HAVE YOU HAD TO DEAL WITH ANY POSERS, YOU KNOW? LIKE SQUARES, HIPPIES?

LUMPY WELL, I WILL ADMIT THAT I FEEL LIKE A LOT OF POSERS LIKE MY BAND, WHICH SUCKS, BUT IT'S TOTALLY HONEST CAUSE IT'S ALL JUST MAKING FUN OF HOW SERIOUS EVERYONE IS. I AM NOT TRYING TO HIT MY HEAD WITH THE MIC REALLY HARD, I JUST LIKE TO YELL AT PEOPLE AND MAKE FUN OF THEM. I AM NOT TRYING TO BE OR APPEAR TO BE ANYTHING... BESIDES A BIG BABY.

D+O YOU ARE A BIG BABY. WHAT ARE THE MAIN INFLUENCES FOR YOUR LYRICS? IS THERE ANY HIDDEN MEANING THERE OR AM I LOOKING TOO HARD?

LUMPY YOU ARE LOOKING TOO HARD. BECAUSE THE LYRICS AS I MENTIONED BEFORE CAME FROM EVERY JOKE THAT SWEET TOOTH HAD MADE OVER THE YEARS. SO FIRST WE STARTED GETTING INTO BONES, AND NOW TIGHT BONES WERE AND THIS WAS LIKE 2010... BEFORE IT WAS COOL TO LIKE BONES.





D+O I THINK IT HAS ALWAYS BEEN COOL TO LIKE BONES!

LUMPY OKAY, WELL NOW IT IS HIP TO LIKE BONES. THEN WE STARTED JOKING ABOUT MUCK AND THE COVER OF THE SECOND SWEET TOOTH RECORD IS A HAND COVERED IN MUCK, AND THEN WE WERE ALSO INTO CRYPTIC SHIT, LIKE 8 BALLS, THIS WAS ALSO BEFORE IT WAS COOL TO SEE AN 8 BALL ON FLIERS. I KNOW THEY ARE EVERYWHERE BUT THIS WAS YEARS BEFORE, RIGHT! SO ALL THIS CRYPTIC SHIT JUST KINDA GLOBBED INTO THE MUSIC AND MESSAGE OF DUMPERS.

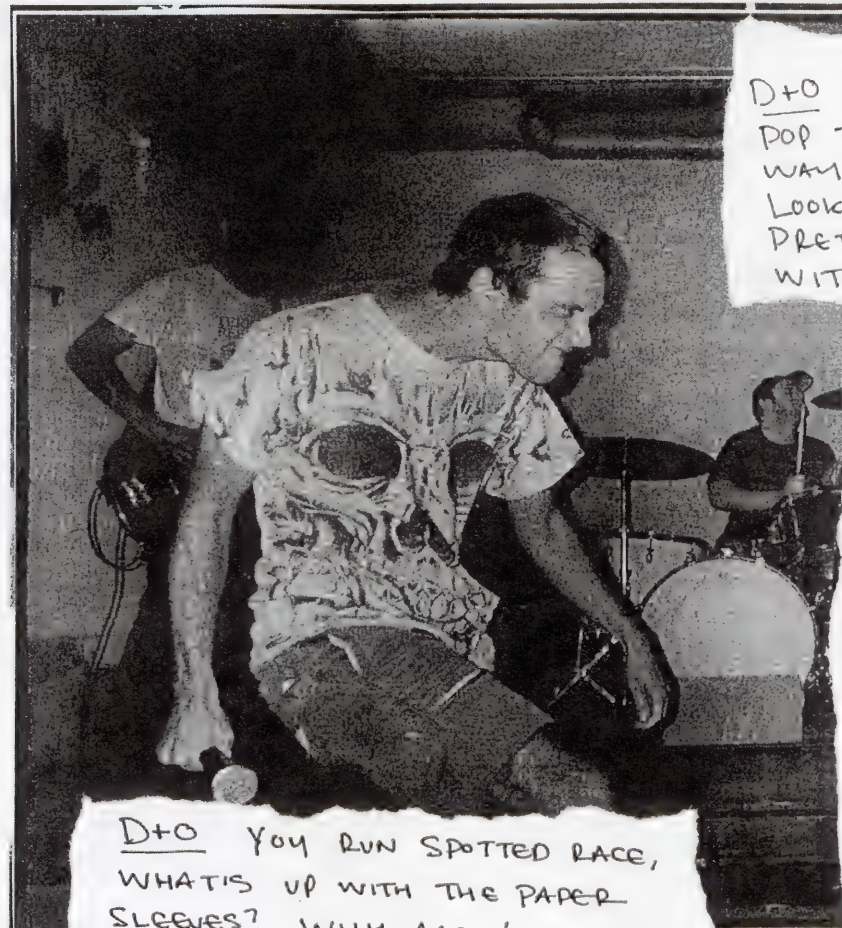
D+O YOU MADE A VIDEO FOR SEX PIT WHICH IS YOU NAKED IN A KIDS PADDLE POOL FULL OF SLIME GETTING FONDLED BY MANY MENS HANDS, INCLUDING MINE, WHAT LEVELS OF INTIMACY HAD YOU REACHED WITH THESE GUYS BEFOREHAND? AND HOW TINY DID YOUR DICK SHRINK WHEN THEY FIRST STARTED RUBBING ALL OVER YOU?

LUMPY I HAVE A VERY SMALL PENIS AND IT WAS EVEN MORE SMALL THAT DAY. MARK PLANT TOUCHED IT WITH HIS HAND AND THAT WAS THE MOST INTIMATE I HAVE BEEN WITH A MAN I NEVER EXPERIMENTED WITH HOMOSEXUAL RELATIONS BEFORE THAT.

D+O NOTICE HE SAID "BEFORE THAT"

LUMPY I JUST WANT YOU TO KNOW WE ARE IN A FOOD COURT AND THERE ARE SIX PEOPLE LISTENING TO US TALK!





D+O THE TIMES BEACH RAW  
POP TAPE LOOKS WAAAAAY SICK,  
WAY BETTER, TAKE THAT! IT  
LOOKS PRETTY SLICK MAN,  
PRETTY POLISHED WHAT'S UP  
WITH THE HALLOWEEN CASSINGLES

LUMPY IT WAS A REALLY STUPID  
IDEA THAT I HAD TO MAKE COME  
TO LIFE AND I AM PRETTY SURE  
EVERYONE THINKS THEY ARE STUPID  
SO THATS COOL. BUT I LOVE  
HALLOWEEN AND I LIKE MAKING  
MIXTAPES, ESPECIALLY HALLOWEEN  
MIXTAPES WITH SPOOKY SONGS ON  
IT THAT ARE ACTUAL SONGS, NOT  
JUST SPOOKY NOISE OR BLACK  
METAL, SO I WAS TRYING TO GET  
PEOPLE TO WRITE MORE SONGS  
THAT I COULD LISTEN TO IN OCTOBER  
AND GET REALLY SPOOKED OUT  
AND GO AND COMMIT SOME HORROR  
BUSINESS, SO THATS HOW THAT  
STARTED AND THEN I DID IT LAST  
YEAR TOO AND MAYBE I WILL DO  
IT THIS YEAR. I ALSO JUST  
REALLY LIKE GIMMICKS AND  
DEAD FORMATS AND I THINK A  
CASSINGLE WAS THE MOST DEAD  
FORMAT FOR SURE.

D+O I THINK THE CD SINGLE  
IS THE DEADDEST  
NOBODY EVER BOUGHT CD  
SINGLES!

D+O YOU RUN SPOTTED RACE,  
WHAT'S UP WITH THE PAPER  
SLEEVES? WHY AREN'T THEY  
BETTER QUALITY? IS THAT  
INTENTIONAL?

LUMPY WHY AREN'T THEY BETTER  
QUALITY??? IT'S INTENTIONAL  
BECAUSE TAPE CASES ARE SO  
EXPENSIVE THEY ARE LIKE TWO  
THIRDS OF THE PRICE OF WHAT  
A TAPE IS, AND THEY WEIGH  
MORE SO YOU HAVE TO BUY THEM,  
THEN SHIP THEM, THATS WHY I  
DECIDED NOT TO HAVE JEWEL  
CASES. AND THEY LOOK SHITTY  
BECAUSE I WANT THEM TO, CAUSE  
EVERYONE IS TRYING SO HARD  
TO MAKE THEIR STUFF LOOK REALLY  
GOOD, BUT IT REALLY DOESN'T  
MATTER.





LUMPY FOR SURE, AFTER I STARTED DOING CASSINGLES I NOTICED OTHER PEOPLE WERE DOING THEM TOO, I DON'T KNOW IF I STARTED THE TREND OR....

D+O FUCKING TREND SETTER OVER HERE!

LUMPY OR IF I AM FOLLOWING THE TREND?

D+O WHY DID YOU DO THE 7" WITH MUCKRAKER RECORDS INSTEAD OF RELEASING IT YOURSELF ON SOME KIDS USED XMAS CAROLS TAPE?

LUMPY BECAUSE THEY ASKED ME TO DO A RECORD AND NICK AND MAX ARE MY BUDS AND I WOULD HAVE RELEASED IT MYSELF BUT I AM TOO POOR AND I DIDN'T HAVE ANY MONEY AND THEY ARE GOOD DUDES AND THEY DID A GOOD JOB. BESIDES DISTRIBUTING IT OR MAKING IT AVAILABLE TO THE PUBLIC... BUT THE RECORD ITSELF LOOKS SICK AND SOUNDS SICK.... AND THEY PAID FOR IT. SO THE LABEL HAS MADE ENOUGH MONEY SO I CAN KIND OF PUT OUT A RECORD! ON LUMPY RECORDS! WELL NOT REALLY A RECORD, BUT I CAN PUT OUT A FLEXI. SO... UP NEXT RUZ FLEXI... STAY TUNED WORLD. WE GOTTA WRAP THIS THING UP, HOW MANY QUESTIONS DOES THIS DUDE HAVE LEFT?

D+O LIKE TWO

LUMPY WE CAN DO IT ON BREAK.... I HOPE IT'S AUDIBLE.

SO.... THERE ARE MORE DUMPERS THAN I COULD THINK ABOUT OF THE TOP OF MY HEAD, ZACH MORONEY, HE WAS THE FIRST BASS PLAYER, AND THEN THE FIRST SHOW WE PLAYED, JULY 2012, AND TRAUMA HARNESS PLAYED AS THE BAKING BAND WHICH MEANS JOSH WAS IN IT TOO. HE PLAYED GUITAR.

D+O HE ALWAYS COMPLAINS ABOUT THAT.

LUMPY HE DOES? AND THEN PIPER IS ON THE CASSINGLE, SHE DOES A SCREAM.

D+O SHE ALSO PLAYED DRUMS FOR CAL AND THE CALORIES.

LUMPY SHE DID, AND SHE ALSO THOUGHT OF THE CONCEPT FOR SEX PIT.

D+O OOH LA LA!

LUMPY SHE CALLS OUR BED THE SEX PIT.

D+O I SAW THAT YOU PLAYED A SHOW AS THE BLOBS ONCE.

LUMPY NO YOU DIDN'T, YOU WEREN'T THERE.

D+O HE SAID HE SAW THAT YOU PLAYED A SHOW AS THE BLOBS ONCE, WHAT'S THE STORY? HAVE YOU PLAYED SHOWS UNDER ANY OTHER PSEUDONYMS?

LUMPY WE HAVE NOT, BUT THE STORY IS....

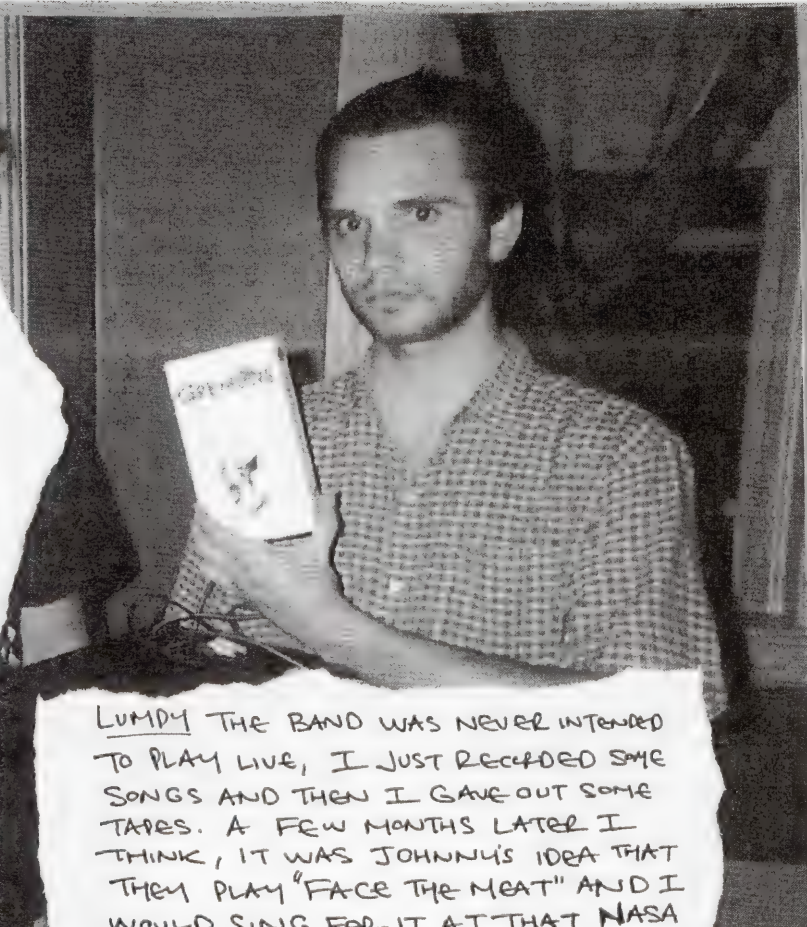
D+O CAL AND THE CALORIES IS KINDA A PSEUDONYM ISN'T IT?



LUMPY NO, IT'S A DIFFERENT THING CAUSE THAT'S NOT EVEN LUMPY RELATED, IT'S A TOTALLY DIFFERENT THING. BUT OUR FRIEND FROM KANSAS CITY WRITES THAT COMIC BOOK CALLED "BLOBBY BOYS" WHICH IS REALLY COOL AND HE KINDA IMPLIED THAT HE WANTS US TO WRITE A SONG FOR HIS TV SHOW, OR HAVE ONE OF THE SONGS I WROTE ON HIS TV SHOW, BECAUSE APPARENTLY BLOBBY BOYS IS GONNA BECOME A TV SHOW! HE IS BECOMING FAMOUS OR SOMETHING. BUT WE DIDN'T PLAN IT WITH HIM WE JUST WANTED TO, HE WAS COMING TO TOWN FOR A COMIC BOOK SIGNING CAUSE HIS NEW COMIC BOOK JUST CAME OUT A FEW MONTHS AGO.

HE WANTED US TO PLAY AT THE COMIC BOOK STORE SO WE DID, THEN WE DECIDED TO DRESS UP AS HIS COMIC BOOK CHARACTERS AND COVER THAT SWEET LOUIE, LOUIE SONG BUT CHANGE IT, SO IT WAS KINDA SPUR OF THE MOMENT JUST TO SEE HIM WIG OUT! AND HE WAS GRINNING THE WHOLE TIME, IT WAS REALLY SILLY, LIKE A LITTLE BOY.

D+O WHAT ARE YOUR FEELINGS ABOUT PLAYING LIVE? WAS IT ALWAYS THE INTENTION TO PLAY THIS TOTAL DEGENERATE SLIME PUNK LIVE IN THE STREETS OR LOCAL LOLLY SHOPS? FROM WHAT I HAVE SEEN, YOU FLAIL AROUND LIKE A MADMAN WHILE PEOPLE JUST WATCH ON SMILING, CHECKING THEIR PHONE OR EVERY ONCE IN A WHILE GRABBING A POGO STICK AND BOUNCING AROUND ON IT. DO YOU WANT A BIT MORE PARTICIPATION FROM THE AUDIENCE? OR IS THAT ASPECT IRRELEVANT? ALSO... WHAT IS THE LUMPY SIT PIT?



LUMPY THE BAND WAS NEVER INTENDED TO PLAY LIVE, I JUST RECORDED SOME SONGS AND THEN I GAVE OUT SOME TAPES. A FEW MONTHS LATER I THINK, IT WAS JOHNNY'S IDEA THAT THEY PLAY "FACE THE MEAT" AND I WOULD SING FOR IT AT THAT NASA SPACE SHOW.. SO I WAS PRETTY RELUCTANT.

D+O WOAH! THAT WAS YOUR FIRST?

LUMPY YEAH, THAT WAS THE FIRST ONE, ONE SONG, THEN AFTER THAT I DON'T KNOW, I KINDA FOUND OUT I COULD ACTUALLY FRONT A BAND.. CAUSE I NEVER HAD DONE THAT BEFORE IN FRONT OF PEOPLE. SO THAT WAS THE BEGINNING OF PLAYING LIVE. LATELY, A LOT OF YOUNG KIDS HAVE BEEN COMING TO SHOWS AND THEY ARE WAY INTO IT, SO THEY PARTICIPATE, BUT IN THE VIDEOS ONLINE AND A LOT OF OTHER TIMES PEOPLE DON'T DO ANYTHING AND JUST STAND THERE, SO IT'S KINDA JUST MAKES ME HAVE TO UP THE ANTE SO THAT I'M NOT BORED WITH THE SET, SO I JUST HEADBANG REALLY HARD OR ROLL AROUND OR GET IN PEOPLE'S FACES OR WHATEVER, OR BRING PROPS LIKE BUCKETS OF SLIME OR THE POGO STICKS AND THE BONGS, BO'S DREAD WIG.





D+O YOU BOUGHT THOSE SKULLS.

LUMPY YEAH, I HAD SKULLS BEFORE.

THE SIT PIT, THE CROWD WAS PARTICIPATING BUT THEN I MADE THEM ALL SIT DOWN DURING SEX PIT. THE DUMPERS LIKE TO REBEL AND PLAY WHAT THEY WANT INSTEAD OF PLAYING WHAT I TELL THEM TO, SO OFTEN TIMES THEY BREAK INTO REGGAE, BREAKDOWN, CHORUSES AND THEY HAVE STARTED DOING THIS THING DURING SEX PIT

WHERE DURING THE... WHAT IS IT?..... THE THIRD VERSE OR MAYBE SECOND VERSE, THEY START PLAYING QUIETER... WAY QUIETER, SO THEN EVERYTHING IS JUST TURNING DOWN SO THAT'S WHY I MADE EVERYONE SIT DOWN.

D+O IT'S LIKE THAT PART IN "SHOOT" WHERE THEY GET QUIET, LIKE "A LITTLE BIT SOFTER NOW" IT'S LIKE THAT.

LUMPY EXACTLY, IT'S LIKE WE HAVE DONE IT BEFORE AND I WAS USED TO IT BUT THEN I JUST MADE EVERYONE SIT DOWN BECAUSE LIKE... FUCK THEM. AND THEN THEY MADE IT GO LONGER AND THEN AND ONCE THE CHORUS BREAKS BACK IN THAT'S WHERE EVERYONE STARTED SLAMMING WAY HARDER AND BEATING UP AND JUMPING ON EACH OTHER SO THAT WAS SWEET. THAT'S THE SIT PIT, IT WILL PROBABLY NEVER HAPPEN AGAIN, IT'S A ONCE IN A LIFE TIME, NOT ON VIDEO. IT'S SOMETHING YOU CAN'T DUPLICATE YOU KNOW? IT WAS TOTALLY NOT PLANNED.

D+O SIT PIT RULES. YOU PLAYED AT CHAOS INTERAS. GIVE US A RUN DOWN ON THAT EXPERIENCE AND HOW DID IT COMPARE TO THE SHOWS YOU HAVE PLAYED BEFORE, DID YOU HAVE ANY EXPECTATIONS LEADING INTO IT?



LUMPY I WAS NERVOUS CAUSE I HAVE NEVER PLAYED TO THAT MANY PEOPLE. I HAD LOW EXPECTATIONS BECAUSE I DIDN'T THINK PEOPLE LIKED OR KNEW ABOUT THE BAND BESIDES MY FRIENDS. BUT I GUESS A LOT OF PEOPLE LIKED IT AND IT WAS COOL, PEOPLE WERE BOPPING AROUND, WE PLAYED OKAY, IT WAS ALRIGHT, NOT MUCH TO SAY ABOUT IT. SHOULD'VE BEEN THERE.

D+O LAST QUESTION. YOU SAID IN THE LEAD UP TO THIS INTERVIEW THAT I SHOULDN'T EXPECT ANY DISTORT TYPE OF LITERARY GENIUS ANSWERS. THIS INTERESTS ME, WHEN DID HARDCORE AND PUNK BECOME SO ACADEMIC? ZINES DISSECT RECORDS WITHIN AN INCH OF THEIR EXISTENCE LOOKING FOR SOME HIDDEN MEANINGS, REVIEWS ARE LIKE ESSAYS WRITTEN FOR A UNIVERSITY THESIS. WHAT HAPPENED? HARDCORE IS NOW A TOPIC TO PONDER ON INSTEAD OF DANCING LIKE A FUKIN MANIAC TO. "LET ME SEE YOU NITWITS POGO" HAS BECOME THE MOTTO TO FORGET THE FAKE PRETENSE AND HAVE SOME FUKIN FUN. I GUESS THE QUESTION IS ..... WHEN DID HARDCORE BECOME SO ACADEMIC?

LUMPY I LIKE DISTORT A LOT BUT IT ALWAYS BLOWS MY MIND AT HOW FUCKING SMART THAT GUY IS AND HOW BIG HIS VOCABULARY IS AND HOW GOOD HIS WRITING IS, AND ALL THE PEOPLE HE INTERVIEWS ALSO SOUND LIKE THAT SOMEHOW, CAUSE I THINK WHEN YOU ARE BEING INTERVIEWED BY SOMEBODY LIKE THAT IT PUSHES YOU TO BEHAVE, YOU KNOW? I DIDN'T WANT TO TRY AND SOUND SMART, IT GOES BACK TO WHAT I WAS TALKING ABOUT EARLIER.... WHERE I DIDN'T WANNA POSE AS SOMETHING ELSE. I'M A SIMPLE GUY, I LIKE CORN DOGS AND KISS.

D+O AMMMM, KISS SUCKS DUDE!

LUMPY I THINK OVER DISSECTING IT AND THINKING TOO HARD INTO ALL THIS IS SELF DEFEATING AND PEOPLE SHOULD TAKE IT A LITTLE LESS SERIOUSLY AND .... I DON'T KNOW. FUCK THE WORLD LUMPY OUT.

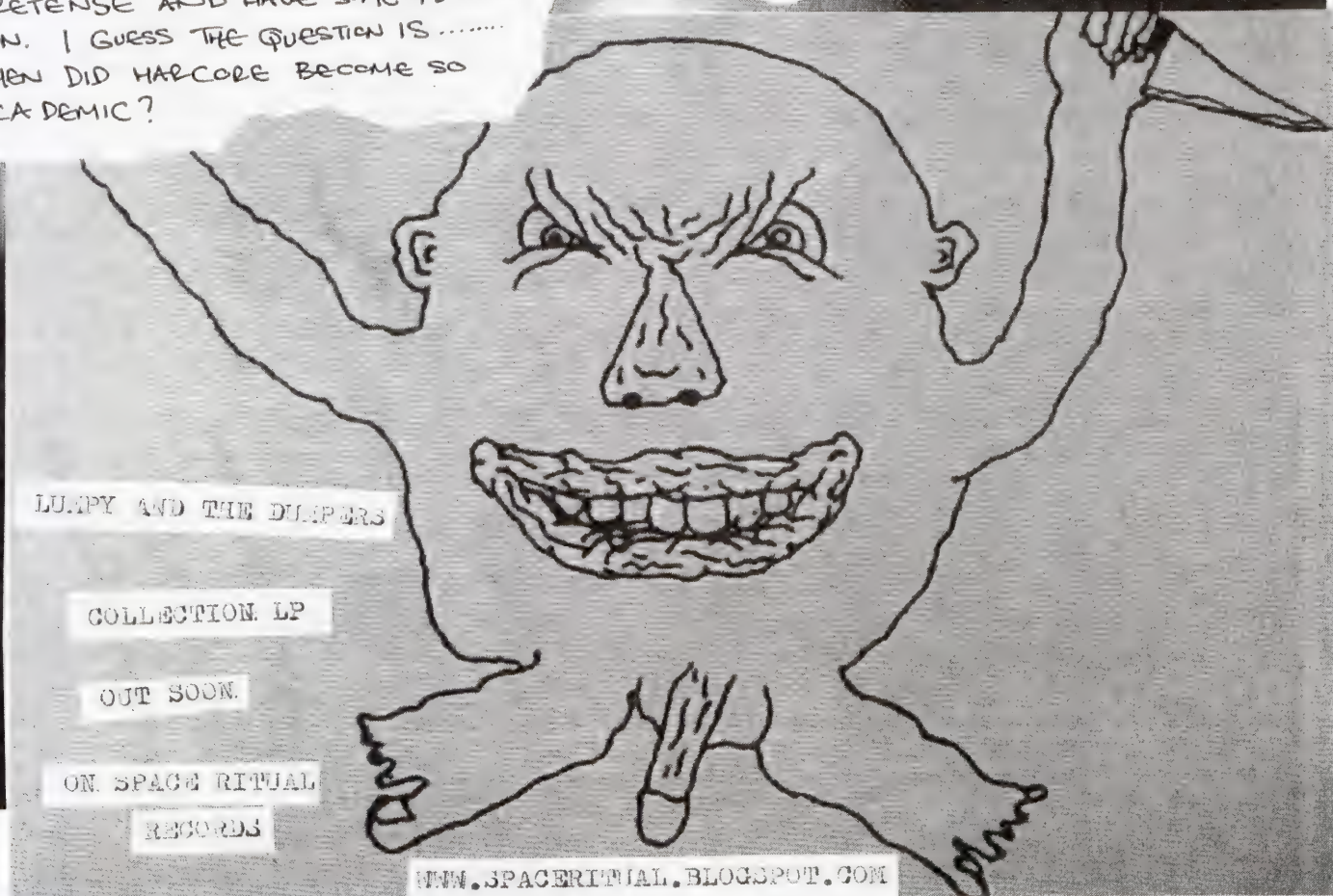
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# GRANITE MASK

D&O- Granite Mask. An impenetrable, thick piece of stone hiding ones face from the public. Coming from your background in punk/HC was there any element to this title which rang true to you? Were you trying to impose a level on anonymity to this project?

GM- Not necessarily a level of anonymity, but I wanted to keep this project completely separated from hardcore and punk, (which can be very hard to do, especially where I live). It may be a little easier for me, since I have zero social media presence in my personal life, but yeah I kind of wanted people to just listen to the music and not have any preconceived notions based on past projects.

D&O- How did you first discover the sounds which Granite Mask plays, the sounds of minimal techno, was it through channels such as other HC luminaries dabbling with beats or was it more organic than that? Did you find this kind of music appealing long before trying your hand at it? If so what are some of the acts which influenced you?

GM- I've been interested in electronic music since the late 90's, and have been listening to it consistently since then.

"Richard D. James Album" was the first thing I heard that got me hooked, then shortly after I got into industrial through some older skateboarders. Years later I started going to Industrial clubs (2005/2006), and discovered power noise, (mostly stuff from labels like Ant-Zen and Pro Noize) which led me to techno.

About 3 years ago (to answer your question) I discovered tunes from Perc, Adam X, Ancient Methods, and Tommy Four Seven. I realized that there was a darker-edged side to Techno, which I was completely unaware of. These are the sounds that made me want to start Granite Mask.

I had been listening to this sort of stuff long before trying to produce it. It was through friends of mine who were DJing and producing early Dubstep, UK Garage, and Grime that I decided to give it a try. They encouraged me to just get some simple gear and try it out...and make music on my own.

I've been mostly influenced by all the incredible current stuff that has been coming out on labels like- Horizontal Ground, Downwards, Opal Tapes, and Avian.

D&O- I think a lot of people are scared to admit that they didn't get in on this kind of noise at the ground level, I will be honest, acts like Blank Dogs and then Cold Cave really opened up my eyes to what is out there, and the sensibilities those particular acts brought to music which I would of assumed was completely sold out and stale really intrigued me. Then hearing Dom Fernow with Prurient and his Bermuda Drain LP and

then his Vatican Shadow stuff, I really found something to delve deeper into. Can you explain a bit about the musical trajectory you have taken?

GM- I'm not gonna lie, it was the beginning of grime and dubstep that re-sparked my interest in electronic music, and made me want to delve deeper. I still listen to that stuff too; I'm not ashamed of it, even though the music I make sounds nothing like it.

I think Vatican Shadow had a huge impact on hardcore kids getting into this kind of music, since he came from noise/power electronics; something HC kids were already linked to.

D&O- Is HC still a music you actively participate in?

GM- Hardcore is still music I love, and try to keep up with regularly, but unfortunately I don't have time to really participate in. I'd like to sing for a band, and not have to worry about writing music or lugging any gear around.

D&O- I often wonder at what point someone would dive headfirst into music such as that which you produce with Granite Mask. Coming from HC bands, running a HC label and I am guessing having a strong background of HC, did you experience any fear or trepidation in your mind that playing minimal techno or beats would be wrong, as if you were simply jumping on a bandwagon? Or is it the other way around, to not play it would be denying a side of yourself to be free?

GM- If there's anything I've learned from hardcore it's the idea of being completely free and independent, and I've always found myself to be an outsider in this sense. Those that know me well would not be surprised at all that I do this Granite Mask project, since I've always been interested in electronic music, and live a pretty much complete opposite lifestyle of an average hardcore kid.

I see what you mean about jumping on a bandwagon, for sure, but I don't think many that come from hardcore are making techno, (or are they? I have no clue), maybe more retro/throwback stuff like EBM, Industrial or dark-wave.

D&O- One thing that seems completely overwhelming to me about electronic music is the gear, and the level of technical experience you need to make it all work, to understand what goes where and which cord makes which thing work. Do you have a technical music set-up background at all? Do you find that is a big part of it or are people just doing whatever they can to make it work?

GM- I have no background with the production side of this at all, I just decided one day to buy some gear and jump right in. I never had anyone show me how to make a track, or anything like that. It's all basically been trial and error, and I've done it alone.



I believe success in this music comes from creativity and being fearless in what you are trying to do, not necessarily technical skills. With electronic music there are many factors that can get in the way of your production- like trying to impress a certain crowd, trying to make tracks DJ friendly, following a certain structure, etc.

You can do quite a lot with just a little bit of gear, if you stay true to your vision.

D&O- What kind of set up do you use for a typical Granite Mask set?

GM- I've only actually played a few shows, (and cancelled many) so it's been different every time. It's a hybrid of hardware and software, a Eurorack Modular system, an MS-20mini and some other stuff, lots of pre-recorded stems.

I feel that gear, and how music is delivered live is completely irrelevant. There's too much of an emphasis on hardware vs. software, as if laptops are a "bad thing". What matters to me is what you are hearing, the actual sounds...and the effect the music has on the listener.

I am a proud user of hardware and software, and will continue to explore both.

I was thinking I may actually just strip it all down to a laptop and a midi controller for live sets.

D&O- I have questioned my gullibility a lot when it comes to electronic music; I ask myself "would I like this if it had absolutely no ties to underground DIY HC or punk?" Do you think underground, DIY listeners and participants have embraced electronic music a little too easily? And if so will it have true staying power?

GM- I'm not too sure, because honestly I don't pay attention that much or go out that often. I don't know anyone that even listens to techno, except like the Ascetic House dudes.

D&O- You could say we experienced a similar "dabbling in outside genres" a few years back when every man and his fucking dog was in a raw Black Metal band, now they are hunched over a Korg pulsating back and forth in front of strobe lights. Can you see why some people call bullshit on the whole thing?

GM- Ha, yes for sure.

D&O- There is a distance that radiates from your music. Granite is a cold, smooth surface, and I think to some degree that can come into play, but at other times I feel a warmth wash over me, like when the wall of synths push forward on "Missing Footage" from the tape of the same name. Often punk or HC music has an overriding theme which the bands abide by, does Granite Mask subscribe to any one particular train of thought, or is it ever changing and evolving?

GM- The music itself is rooted in Techno for sure...and will continue to be, but I try to incorporate other elements of experimental electronic music into the tracks, and it's always evolving. Playing with the modular has really

opened things up to all kinds of possibilities and sounds.

D&O- You have a strong relationship with Ascetic House. They are a label which has risen to a greater level of recognition than before due to their recent January Program (which you also had a Tape in) Can you tell us about how you met those guys?

GM- I met Jes a while ago, from booking shows. He would book my bands in Phoenix and I would always book his bands where I lived. They are all the nicest guys, the whole Phoenix crew, completely genuine and down to Earth. I told them I had been working on some electronic stuff, and they said send it over, and they put out my first tape pretty much when the label started.

D&O- Ascetic House goes against all the "common" practices of underground labels, you hardly see any advertisements, they don't sell their tapes to the public very often and their roster is all over the place soundwise which makes it hard for someone to support everything they do. Due to this, they are what I would consider one of the more intriguing and ingenious labels out there and for someone like me who is passionate about all types of underground music they are fucking frustrating cause I know I will only ever hear (or know about) a small percentage of their output, but it also makes the small amount I do get very, very special. How do you see this collective and the way they go about things?

GM- I love it to be honest. It's just a bunch of friends experimenting with sound. Most of the releases are just a friends project that they took a chance on, and it's always interesting to see what we all come up with.

As for the difficulty in hunting down all the releases, I kind of like that those who seek it out have a bit of a challenge, and have to put in some effort. Music is too easy to access now. I was getting into Industrial back when my only resources were AOL chatrooms and shitty Angelfire fan pages. I had a much harder time trying to track down shit back then.

D&O- You released the 12th tape in the Ascetic House January Program, titled "Night Moves". I think a lot of people assumed that the material which was being put out on these tapes had a throwaway nature to them as if they would be slapped together and not thought out, yet all the tapes I have heard from the program are quite the opposite. Did you have any reservations about only having your tape available to the public for one day? Personally I think the whole thing was fucking ingenious and many, many people are kicking themselves now for missing the boat!

GM- No, I loved the idea. I love when labels, and musicians have some crazy game plan, and take a chance on it. I never thought anyone outside of my small group of friends would ever hear my music, so it's worked out well for me.

D&O- "Night Moves" is a far stronger and more fleshed out recording than the "Missing Footage" tape. How would you describe the feeling and vibe that surrounds this latest recording? What are



the themes which are present here and how far removed are they from your other recordings?

GM- The first cassette was more like a demo. I made those tracks when I first started messing around, and didn't really know what the hell I was going for. As for "Night Moves"; I was going through a strange transition in my life, was living in a pretty dark place, and I wanted to make some tunes that kind of represented that; isolation, criminal activity, and just overall detachment. These themes are represented throughout all my tracks, on both releases.

D&O- Would you consider "Night Moves" a Full Length?

GM- Not really, maybe in length I could see how you'd think that, but I think the way it all flows together works best as a cassette release.

D&O- This strain of minimal techno/beats/dark night time dance music certainly lends itself to substance use and drug taking I imagine. Now, I don't do drugs, but I do often wonder what they would add to the music of Granite Mask? Would they help open up passageways and introduce new themes in ones mind? Do you see drugs as being an integral part of the music you play in any way?

GM- I've never really thought of it like that, because one of the things I love about darker-edged electronic music is that you don't need drugs for this music to take over and effect you emotionally. I'm not a huge drug user myself so I don't really know, but I would like for others to explore this.

D&O- I saw some live photos from a set you did recently. How many sets have you played as Granite Mask and how far removed is the set the audience hears on any given night and that which you put on tape to release? Also, what is the crowd reaction to Granite Mask, I have a feeling I can imagine it, but maybe I am fantasizing?

GM- Really? I haven't seen those yet, it was probably from the last show I played. The live set is exclusive tracks designed for that given night. I play each track individually with short noise/modular interludes, with no attempt at mixing at all (unlike like a DJ set). There are lots of live synth textures and sounds/vocal samples that come in and out abruptly when playing live.

When I play, I think most people are bored, and are texting/checking their instagram waiting for the headliner.

D&O- Does Granite Mask have a lifespan? To me I can only see it evolving and morphing into different sounds and beasts altogether, but surely it can only remain relevant to you for so long? What do you still want to achieve with this project? What does the future hold?

GM- I hope to do this for quite some time, I'd love to do some 12"s, and play outside of my City. I have a new tape coming out in the next Ascetic House batch, as well as a self released tape. It's done, just has to be mastered. Hopefully I'll have a 12" out by the end of the year.







SWALLOWING BILE



D&O- POWERELECTRONICS is not the sort of music which one can simply dabble in. It takes dedication and a clear idea of what you want from it due to the many varying themes and styles found within the broad umbrella over the genre. Can you discuss how you came to firstly listen to PE and then what it was about it that resonated within you which made you pursue playing it yourself?

SB- It's hard for me to pinpoint how I initially became interested in PE...Black Metal and Old School Death Metal kept me occupied for the majority of my formative years and from that spawned finding other genres (Grindcore, etc.). I think my first stints with anything unorthodox would have been the "dungeon synth" stylings of Moevot or something. It seemed like a natural movement to find a more bizarre and vicious style of sound. If I could pinpoint a few artists that really left an impact on me and made me want to create my own PE material it would have been early Deathpile, Consumer Electronics, Suttcliffe Jugend, and Slogun. Although, it was really the works of great HNW artists that defined my goals sonically.

D&O- For me, the benchmark for PE is DEATHPILE and their G.R LP. Sonically, thematically, aesthetically and stylistically it has everything I want from the genre. This is what appealed to me about SWALLOWING BILE when I heard your "MALICIOUS INTENT" tape, it was callous, blown out, fucking destructive and nihilistic, all the while retaining a sense of the true outsider, a loner about to fucking snap. From what I understand SWALLOWING BILE has gone through a number of stylistic changes over time. You have stated that "SWALLOWING BILE is truly my HNW with PE vocals project", so... can you tell us a bit about how you see the shift in sound which you have taken and was it natural or was there more purpose behind the shift in focus?

SB- I agree 100% about "G.R", that is a benchmark for myself as well! My true "love" is HNW and I spend a majority of my listening time listening to wall...Power Electronics and Harsh Noise both come second. However, I am constantly listening to all three genres and try my best to not let any outside influence make too much of an impact on my sound. The change from being strictly wall based with buried vocals to moving textures around/pushing my voice to the forefront seemed pretty natural as I began to get tired of the same formula I had been using. I think that it allows for me to dip into other areas I would have otherwise left untouched and it keeps things interesting as a listener...but overall it was for myself and being able to experiment.

D&O- Isolation and segregation can spawn many things, intolerance, negativity, mental disease and in your case, pummeling and disgusting PE/HNW. Your hometown Honeoye Falls in upstate NY is a predominately white town of approximately 3000 people, so in every sense of the term it is a Bumfuck, Nowhere kinda place. Can you tell us a bit about how you see Honeoye Falls and what are the things which have kept you there?

SB- I've spent my entire life (aside from my birth in Nashville, Tennessee) in Honeoye Falls, and I see it differently every day. I live on the outskirts of the town in a wooded area that has a

creek running through my backyard (a creek that has recently sucked the life out of a former classmate during a foolish canoeing endeavor), which has helped to keep me sane. The small-town mentality dominates here and there is a seediness that rears its ugly head often. I stay here because I currently am not in the best place financially and want to make a larger-scale move rather than relocating to Rochester (the nearest city, equally horrific). I would like to escape New York entirely, but only time will tell.

D&O- Can you elaborate a bit on what you mean when you say that "the small-town mentality dominates here and there is a seediness that rears its ugly head often." Do you have any specific stories? This intrigues me greatly?

SB- Without giving away too much (a few stories will be shared on the "Secluded" recordings...) I have had a great deal of experience with the dirtier side of reality out here. Lots of vicious interactions with the "good old boys" as well as other odd, estranged encounters with people whom I am not sure where their identities sit. You don't have many options out here...either you get involved academically and make your way out of the town or you get interested in hard-drugs/alcohol at a young age and stay within these confines forever. I would guess a majority of the folks living out here have been in this one location since childhood, and their childrens-children will do the same. What frightens me more than this pit of reality is that I have come to terms with it...and relate to these people more than those in urban/suburban environments at times. I'm a product of my surroundings and no matter how bad I want to shake it, lots of the ethics and morals that are bred from environments like this have stuck with me tighter than anything else...I think that can be apparent in my material.



D&O- Following on from this, does a place such as Honeoye Falls have any impact on you in terms of the music you create? I live in a relatively small and cut off part of Australia and much has been made of the isolation and bleak landscape which surrounds us and the BM which this State has spawned, yet it has had little impact that I

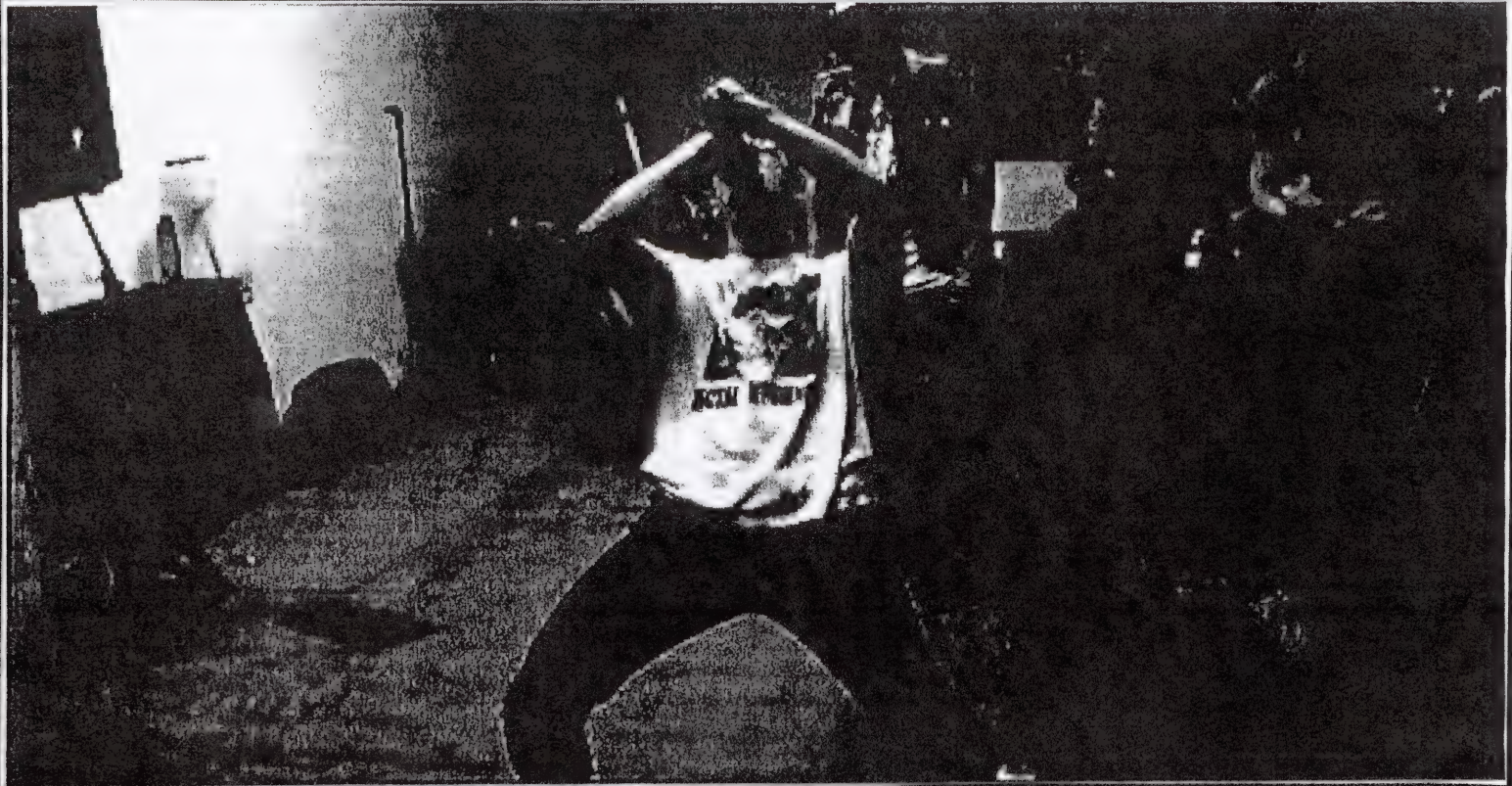


am aware of on the art I have created, so I wonder if outsiders place more emphasis on the location of artists than the actual artists themselves? That's not to say that it doesn't exist, but more that we don't knowingly acknowledge it.

SB- I believe it has left an impact on the type of material I create. If I wasn't so isolated during my youth I wouldn't have found solace in music/noise and thusly made the connections sonically that I still have today. Thanks to a lack of interaction with my peers and an overall disinterest in their culture I was able to explore myself and my own interests. The type of things I have dealt with out here during my childhood up until now are things that aren't typical for most suburban/urban folk and it has surely skewed my views of reality, so I would say that is the biggest impact my location has left on me. Things work differently out here...

responsible for the project (Jonathan Canady) honed down the specific "essential" releases which he considered crucial in understanding and appreciating DEATHPILE and their legacy of sickness. I have yet to truly scratch the surface of the huge SWALLOWING BILE discography, so with that in mind, what do you consider as the releases that are the most representative of your sound and intent?

SB- "Malicious Intent", "Rustic", "9648", "Obsession", "S/T", and the upcoming "Secluded" LP from Die Song would be the best examples of my overall sound. Each release has the HNW elements on high-alert but I also do some heavier manipulations of textures/sounds throughout each of them. All of the splits I have done are usually done with a theme between the other artist and myself, so depending on the theme I will match my sound to the specific content



D&O- You have a huge and extensive back catalogue of releases, mostly small press runs with tons of split releases littering your discography. You are a highly prolific artist and it is brutally clear that this ugly fucking noise needs to come out of you, is it an addiction do you think? An impulse or a compulsion of sorts perhaps?

SB- I am going to slow down my pace of how many splits/small run EP's I release. Although it has been fantastic to connect and work with so many of my great friends and fantastic artists, I do not want to spread myself too thin and have "too" much material. I am always writing and recording new material and I have a plethora of b-side content that I have thrown away from session upon session...it is absolutely an addiction.

D&O- Following on from this, in the "FINAL CONFESSIONS" CD by DEATHPILE, the degenerate

(which sometimes makes for more experimental material). Recently on my split with Interracial Sex (whom is a fantastic PE project from Seattle, Washington) I did whisper vocals rather than yelling to coagulate with the theme we had chosen (prowling the decaying urban streets, wrangling up hookers, sneakily slipping in and out of trap houses...). Although still Swallowing Bile by nature, I wouldn't say that is the best example of my overall sound, which is why I did not want to include any splits on that list!

D&O- It comes across that each separate SWALLOWING BILE release has its own theme to it, so it isn't a collection of songs as much as it is one throbbing piece all on its own and it must be seen as a whole instead of separate pieces. How do you approach writing for a new release? Do you seek inspiration from books, movies or events or do they seek you? How have you avoided the dreaded 'concept' aspect to this style of writing



or is that something which you strive for...a concept?

SB- I am almost solely inspired by events that have personally happened to me or an interest that I have been indulging in heavily at the time of recording. I try to stay away from genre stereotypes and dabbling in clichés (I have nothing against doing so however, it just isn't for me...) and I want all of my material to have a personal quality associated with them. I write with the intent to have a flowing characteristic throughout the release and will usually record sides at a time to make sure everything is assimilating smoothly. When I listen to my favorite releases I don't automatically go right to my favorite track...I listen to the whole release. Personally, that seems like the only way to really experience an artist's work properly.

D&O- Your lyrics are caustic and ultraviolent; the hate is simply pouring out of you with each and every word you spit out. Are you a violent person in everyday life? Do you get in confrontations and fist fights regularly or is SWALLOWING BILE your vehicle for exploring this side of yourself?

SB- I wouldn't say I am openly violent throughout my everyday life...the consequences aren't worth the satisfaction. I will get involved in confrontations when the opportunity is unavoidable, but for the most part I keep to myself and no one really seems to mind. Swallowing Bile is my outlet for the aggressions that I am unable to act out on and most of my material is generated towards those situations/the people involved and how I "would have" taken care of the problem if it wasn't for inconvenient legal repercussions holding me back.

D&O- Violence, sexual degradation, war, child abuse, disturbing human traits and inward focused discontent are mainstays in the PE landscape. The most effective artists are those who can inject their own originality into it and they are the ones who have defined and shaped the sound. It isn't simply reading some PETER SOTOS out while some noise crumbles around you and you smash your palm down on a few pedals for effect, there needs to be more to it. Are there themes that PE adheres to which still disturb you and you won't explore or are you open to anything? Where do you draw the line?

SB- Nothing in PE disturbs me whatsoever; I was never shocked by the nature of it. If anything I find it to be comforting that a lot of the themes displayed are topics that I have a very heavy interest in (and when I was younger it was like finding the Holy Grail...). There are no lines I won't cross, but I do want to keep my material very personal so in turn I'm less likely to do things involving subject matter I cannot relate to in some wholesome way.

D&O- Strangely, I find an almost comical nature to some lyrics of yours, maybe it is simply a coping mechanism which I have developed. Particularly some of the lines that you seem to go to great efforts to make clear and prominent come across very over the top and twisted and it is hard to not attempt and see a farcical side to it. For example, on "DEAD PRICK" you spit out "I'm gonna choke you, I'm gonna leave black and blue lines

around your throat, fingerprints in your neck, but don't worry its next seasons hottest trend and I just made you a trendsetter" it is hard not to laugh at that, especially the last line, and I don't mean this offensively cause I think it is fucking brilliant, I am just curious about the intent here?

SB- That track in particular is directed towards a specific prick from a city over. He began cross-dressing for "shock" value and since then has stopped cross-dressing for another popularized net trend. But at the time he was just a heterosexual character that wanted to stand out from the rest of his foolish scene and thought he had succeeded with cheap blood-red lipstick and a pair of stockings. More people like this need to be stomped out, nothing makes me more sick than trend-hoppers and casuals within any "scene" and this was just one small example of a wider spread issue. I personally don't feel much attachment to that track anymore because it was silly on my part to call out a clown from a scene I have no ties to, but in my mind it needed to be done. Oh well!

D&O- There is also a sexual deviancy to the themes surrounding SWALLOWING BILE. At times it seems confused while at other points it is blatant and overtly destructive, but at its core it is unnerving and un-gratifying, leaving the listener needing more. Its like how sometimes seeing a girl in her underwear is more arousing than seeing that same girl getting pounded reverse cowgirl style, it is the idea of what lurks beneath which creates intrigue. What has PE allowed you to explore within this realm that you feel wouldn't be legally possible otherwise?

SB- My biggest worry was creating material that people would grow tired of. Always better to push "repeat" than to push "stop". PE has allowed me to dive headfirst into my "depraved" interests and to create material that satisfies myself. It is fantastic to know others enjoy the material I create, and I think that this audience has a clearer image of the reality I "see" than other sub-cultures do. My only fear legally is being detained and fined...morally I have almost no boundaries...so I don't think PE has made anything possible that I couldn't have made possible myself!

D&O- You have released a lot of split releases, what processes do you go thorough before deciding to work with another artist on a release? Do you have certain requirements that you need from the artists you are sharing your release with? In many ways, doing a split release with another artist is showing your support of that artist and what they stand for, so you need to ensure that you can stand behind the release for the long term. I think with the transient nature of PE and the ever shifting sounds and content it is possible to share a release with an artist at a particular time when it was relevant to you and then you may never see eye to eye with that artist again from that point on. What are your thoughts surrounding this? Have you ever found yourself "guilty by association" at any point where it simply wasn't warranted?

SB- Splits are great, I love doing them with artists I enjoy/great friends. In the past I was



less concerned with thematics and just recorded my own concept and let the other artist do the same...however now I much prefer to have solidified themes. I am not too picky when it comes to their material as I feel that any sort of contrast is going to make our individual sides stand out (and hopefully act as a complimentary element!) In regards to the "guilty by association" piece, I have fallen victim to that circumstance very recently actually. For my personal sake I won't name the artist, but due to working with them in the past I was unable to have a unique opportunity for "Secluded", however it ended up working out better in the long run. I can only move forward and the negative experience was a much needed learning exercise.

would have seen any of the sets of myself that you have! The live experience and recording experience are almost identical...I record everything in one take, no overdubs, no alterations, as I believe that if you cannot perform a set flawlessly like the recordings it is a slight disservice to those in attendance. However, that is not to say that there isn't room for improvisation (I improvise briefly during the more spastic moments), but I am an obsessive person and I must work directly from a mental blueprint otherwise I am too anxious to perform at all. I have had very good experiences playing in the Midwest, Summer Scum I & II, and New York City. Rochester doesn't appreciate Harsh Noise/PE and my few sets I have played there have all been useless.



D&O- You have performed live as SWALLOWING BILE on numerous occasions, can you talk about this experience and how it differs from the recording process in terms of physical and emotional involvement? From what I can make out via the wonderful medium of the internet your performances are fucking intense. You flail around frantically pounding the shit out of yourself and the little suitcase where all the noise is generated, switchblades, contact microphones, pedals, thick rimmed glasses and disinterested onlookers are all fair game to enact your disgust upon, it truly looks like a volatile situation that you are in and I am curious about how you feel afterwards? It looks extremely draining and I can only imagine the toll it takes on your mental state.

SB- I am glad that you have enjoyed viewing the sets online, my great friend Jay Linksi films every set at every single show he attends and posts them under the moniker Bullart. I advise everyone to take a look through both his Vimeo and YouTube pages for very nice footage of a plethora of artists...without him, I don't believe you

The scene there is more focused on performance art/academic noise whereas I don't fit that style and don't get asked to play alongside the other locals. To prepare for sets I tend to allow myself to fall into whatever mental space I need to be in for any given set and the rest sort of ebbs out from me. I don't get tired but depending on the situation I tend to overheat quite a bit and fall into the sound a bit harder than during the recording process (which is perfectly fine, I want to put on an entertaining show...), however nothing I do live is meant to be a "shock" tactic. I source my switchblade, I source my chains, and if I am not physically pushing myself my set will not have the intensity that I desire and frankly I happen to "lose my mind" when I play. I cannot control myself and sometimes it works in my favor...sometimes it doesn't.

D&O- Following on from this, and this also stems from something I read in a PUCE MARY interview where she talks about the "old guard" or the "stalwarts" of the PE scene. How has the reaction to your project been from them? Here is you, a young skinny bespectacled guy ruining yourself



for 8 minutes in front of 10 people and pretty much decimating the entire joint. I can imagine you get as much praise from people excited and enthralled by it as you do complete disinterest from those who think they have seen it all before. Have you had any experiences with this faction of PE in the live setting or otherwise?

SB- Luckily, I have had a pretty positive reaction from the "old heads" and without their support in my earlier days I wouldn't have had so many fantastic opportunities. The list of people I want to thank (old and new) is far too long to begin, but they all know who they are! The negative responses have been fairly contained...I have only had issues in Cincinnati with some folks whom weren't interested in PE to begin with and found my subject matter offensive, but the rest of the crowd understood what I was putting forward and were understanding. Rochester, as I said previously, doesn't take too kindly to the material but it's not any skin off of my bones. I'll leave them to their sound and they can leave me to mine.

D&O- There seems to be a slight Hardcore element to SWALLOWING BILE, from the original logo with the INFEST lines beneath the name to your live performance presence it would seem that HC either has played or continues to still play some part in your life. HC can be a stifling and confining scene full of judgmental babies with terrible musical taste, and even though I feel that everything I do is still sifted through a HC filter, I have tried to exist outside of its confines as much as possible. What is your relationship with HC? Have you played in HC bands or do you actively follow or participate in it still? Have you tried to inject any part of HC into SWALLOWING BILE or am I simply making things up here?

SB- The initial logo makes me cringe at this point...I became interested in Infest towards the tail end of my adventuring into the "punk" realm as I spent my younger years as strictly a Black Metal listener. I was naive and thought the politics were relatable (although I have come to find out that I am almost entirely on the "other side of the fence" at this point) and didn't have any other solid ideas for the logo. Hardcore is a weird topic...I hate the politics, I hate the scene, and I hate 99% of the music. However, Hardcore Punk bands that I do enjoy are projects like Rectal Hygienics (whom are more of a noise-rock/noise-punk outfit), Gutter Gods (from your home country!), Perfume River, City Hunter, Gag, and Drunkdriver (whom are another band that aren't really as punk as they are noisy!). I have played in one punk band in the past whom took more influence from darker, sludgier music than Hardcore (however this project is now defunct). You are making a very understandable observation when seeing my stage presence leaning towards the Hardcore side of things, and I think it may be coincidental that I am so energetic and forward...it surely gives off the "punk" impression.

D&O- You have been active in other projects outside of SWALLOWING BILE, I am curious as to what these projects give you by way of personal development and release that SWALLOWING BILE doesn't? In some cases the nuances between the

projects are extremely minimal and one could argue that PE allows the artist a great deal of freedom within their chosen field already that the need for separate projects can at times seem benign. What do you hope to achieve when starting out a new project?

SB- I am currently working on/in a few different projects. I am going to begin releasing all of my HNW material under a different moniker, "Unwilling", and will be doing private distribution of this material (although I am going to be working with a close friends label for the first release...). I am in a Black Metal project that I cannot name, and I am also involved in MOS (a HNW project with my great friend Quentin Rhys of Wet Dream Asphyxiation). Lastly, I am in a band called Black Houses, and we play a mix of Black/Doom with more gothic/post-punk elements. That description is a bit ugly looking, but I don't really know how else to go about discussing our material...I am only a vocalist so I don't believe I should qualify as an important member of the band. To answer your initial question, I don't like to start new projects within the Harsh Noise/PE/HNW realm because I want to focus my attention on Swallowing Bile. The only reason I began Unwilling was to allow myself to release HNW material and not confuse anyone interested in Swallowing Bile's PE material and to release HNW with a different theme that I don't believe would fit the Swallowing Bile formula.

D&O- I do want to ask about your DEEP THROAT project, particularly the track "EUGENE TOOMS" which appears on the B side of your tape as I am a fucking mad X-Files follower and I wanted to ask about why you chose this particular character to dedicate a piece too? "Squeeze" was one of the very first X-Files episodes I watched as a 13 year old, I snuck out of my room when everyone else was in bed and scared the fucking shit out of myself, from that night on I never looked back. What is it about the X Files which resonates within you and what elements about the show does this particular track address?

SB- That's a great connection and I and my partner are glad that it resonated with you! We chose Eugene because of how interesting his role was...his presence comes and goes throughout the series and he was always exciting to see on the screen. The "X-Files" is a favorite series of mine and my partner and beyond that we are both very much on the skeptical side (I will leave it at that...). It is a great tribute to those seeking the truth and those whom want to uncover the secrets we are not allowed to unveil. However, I do believe that the "X-Files" was created as a means to slander "conspiracy theorists" and to ultimately make anyone that has an interest/believes in extraterrestrial life look like an imbecile. It's bittersweet but I love the questions it raises...I want to believe!

D&O- Lastly, you are about to release a Full Length LP titled "SECLUDED" on the DIE SONG label. From the samples this sounds like a monolithic effort and it will surely be a landmark release for you personally. What can we expect from this LP? And also, what has it given you by way of personal release and satisfaction? What have you put into it to get such results?



SB- Thank you for the compliments about the samples, I am very excited for this to finally be available. James Licht (the man behind Die Song) has so many fantastic things planned for his label/distro, and he has made the physical release as exuberant as it is. I cannot thank him enough. Matt Ibbara (of Strange Tapes) mastered this LP as well and his expertise has made this my "best sounding" and linear release to date.

"Secluded" is the culmination of many elements I have been incorporating into my sound since the inception of the project; however I feel that this release is my most focused. Atmosphere plays a pivotal role in terms of helping to deliver the sound in the most personal way possible...and the entire release draws its influence entirely from my childhood, the locations in which I grew up, my true experiences in the area, etc. Every sound is pulled from personal field recordings and the subject matter is my most personal yet. I believe that is partially the satisfaction.





# OPPRESSION

D&O- Oppression stands for violence, elitism, ignorance and brutality. The music you spew out is ugly, putrid and disgusting. An inbred mix of punk (GISM comes to mind), RAC and those strains of BM which most try and ignore (NSBM). On paper this kinda mix sounds obnoxious yet when I first heard your "Silence!" tape I was sucked into the whole mess. Can you tell us about the impetus to start a band such as Oppression? Some of you play in other BM projects right? What did you want Oppression to offer that you couldn't get from these other bands?

O- The 2 founding members of Oppression are me and Ø, and the idea came up naturally while we were jamming in his basement. We played some DSBM, traditional BM, but really got into it when we started playing what later became Oppression.

As Black Metal musicians who were already playing in other Black Metal bands, we felt like we needed to create something more primitive, in the same vein as Absurd's Facta Luquuntur.

D&O- There is a reckless, violent feel to Oppression, it sounds like the music a hooligan would make, it is the kinda noise you would hear in some skinheads car stereo as he torments the neighborhood. When I got into punk and BM I steered away from those sort of bands out of an ingrained Hardcore/PC mentality but as time progressed I have been drawn towards bands like Absurd, Nitberg, Branikald, Wolfnacht etc. There is a power to their music, and that is what I take from it, power. Can you talk a bit about the influences behind Oppression, not exclusively musical but beyond that as well? Thematically, how do you see Oppression representing your worldview?

O- The musical influences behind Oppression are vast; BM, Punk, Oi, RAC, Post-Punk, ... I also listen to a lot of Coldwave and Neofolk, so maybe it had an impact on some of our stuff. The vocals for example? I'm not sure.

Music influence aside, I will talk about my point of view, since I cannot speak on the behalf of the others. Also because I composed most of the songs and wrote the lyrics. Oppression is influenced by everyday hatred that I feel living in a big city, street fights, the inner beast that sometimes takes control over me, etc. Nothing super fancy, just straight up real stuff that anyone could relate to.

D&O- Have you experienced any negative or misguided feedback directed towards the band? The imagery you use on the "Sociopathie & Gloire" Tape is pretty brutal; bodies hung from poles and decapitated heads. And there is the mass graves featured in the "Silence!" tape. Do people get offended and go to the source anymore or are they more likely to voice their opinions anonymously on internet forums?

O- I've heard of people talking behind my back numerous times for the sketchy art I either enjoy or create, but nobody has actually confronted me to this day... Humanity has done a lot of terrible things over the centuries, and the pictures are here to remind us of the darker side of humans.

D&O- Is it simply accepted that music like this will push the boundaries of good taste? I have certainly touched on topics and used imagery in the zine that could cause people to react, and often they do, while I am surprised that people who listen to BM do so thinking that nothing intolerant or offensive will cross their path I also understand that they have the right to voice their opinions even if I don't give a fuck. Do you think most people within underground music have become indifferent about topics that would offend "regular" people so to speak?

O- Not only Black Metal has turned people more insensitive to "shocking" things, but the modern world in general; the media and their hyper sexualized personalities, stupid gore movies such as A Serbian Film (it was a terrible movie and fuck you if you don't agree!), and most of all, obviously the Internet. If some people are shocked by Oppression's imagery and not by what is right before their eyes every single day, they need to wake up.

I am the kind of person who listens to people's opinions, but if it's about something as futile as their repulsion towards the imagery of my band, I automatically turn my back and go talk to someone else.

D&O- You come from Quebec, Canada, a place with a rich and fertile history of BM. How has this history played a part in your musical interests? Did you grow up attending shows, meeting people who were into wild and obscure music or is it still an underground culture which takes time to find out about and discover? How do you see it



today? What are the main differences for better or worse?

O- I think people outside of Québec have misunderstood something about the Québec scene! Yes we do have a lot of excellent bands, Akitsa Sombres Forêts, Forteresse, Csejthe, Ephemer, etc... but wow, if only you were here to see all the terrible bands that you've never heard of, who play shows all the time, try to get everyone's attention, etc.

Montreal is a pitiful shithole with a lot of Dimmu Borgir / Arch Enemy fans! It's a very sad situation.

All negativism aside, I think I started going to BM shows in 2007. The first one I saw was featuring Monarque & Csejthe, and it was very good. Does it take time to find out about and discover the underground culture? If you are interested enough to dig a little, no it won't be hard. But as I said, Montreal's BM scene is separated in 2 categories; the mainstream shit and the good stuff. It's probably easier to stumble into the first category, since those bands are doing all they can to be heard and seen.

By the way, Oppression is not part of either of those categories. We are total outcasts.

D&O- Does Oppression have a political agenda at all? It seems that a number of Quebec bands support Quebecois Nationalisme Misanthropique which features all the trademarks of pride, elitism and solidarity to your own kind and other traits which are surely familiar to certain parties out there. Is there a political front to the themes behind Oppression? Do you think politics has any place in music like BM or punk?

O- In the end, everything always has to be political, even if you try to stay away from it. As soon as you express your point of view about something slightly related to human interaction, it becomes political.

I am not a nationalist, and I have no idea how someone can be a misanthropic nationalist, it doesn't make any sense to me. It would also be contradictory of me to be a nationalist since I am Asian!

The politics in Oppression is the reign of the bestial, savage human; the one that kicks the weaker in the face, and that also bites the hand who feeds, that wants nothing to do with its "domestication".

D&O- My French is non existent, so I am in the dark about the meanings behind your songs. There have been certain songs which features on both tapes so I was hoping that you could tell the readers a bit more about them.

-Agresser, Humilier.

Haha, both songs' topics are very simple... Agresser Humilier means "to assault and to humiliate". I am just expressing my general disgust, how I feel superior to everyone around me, and how I am turned on by the idea of assaulting and/or humiliating them.

-Tuer.

It's basically me shouting orders to the listener, telling him/her to kill everyone.

D&O- A lot of BM embodies a depressed feel, it sucks the life out of you and leaves you crumpled in a ball in the corner and while that definitely has an appeal all of its own, you can't listen to it all the time or you will end up in a fucking asylum or dead. Oppression, while still sounding ugly and totally fucked utilizes a forward propulsion and energy to the songwriting which fills the listener with rage and violence. I can only imagine a live show with you guys hammering out such devastation, have you guys performed much and if so how wild does it get?

O- We have played quite a few shows, and I must say, based on our experiences, that playing in a small DIY venue is the best thing for us, while playing in a bigger venue, the energy transfer isn't really working. The musicians feed off the crowd's energy, so smaller places are always better.

When the show is good, it usually ends up with myself cutting or hitting myself to the point that I bleed all over the stage. It's also happened more than once that I would end up beating up some guy right after our gig. But fights are something the Montreal punk scene sees everyday.



D&O- Your "Sociopathie & Glorie" album is a fucking triumph. There is no room to breathe between songs, it has a very strong, primitive punk feel only to end on your most BM song



"Tuer", it truly is a masterpiece of varied sounds yet one overriding emotion, strength and honor. What changes to the band occurred between the release of "Silence!" and "Sociopathie & Glorie" and how close is this vision of the band to that which you envisaged at the beginning?

O- The main difference in Oppression between Silence! and Sociopathie & Gloire is the bass player. On Silence! We didn't have a bassist yet, so I had to fill in the spot during our rehearsals, and most of the recording. Right after we recorded the demo, I started showing the audios to friends who were bass players, and asked if they wanted to join us. JF Deviant liked what he heard and quickly became a full time member.

Our initial vision of playing music in the same genre as Absurd slowly dropped as we were jamming, and letting other influences come in play, for example, one of Québec's epic punk band Banlieue Rouge, or France's ultimate Berurier Noir. Other bands I also listen to a lot are Paris Violence, Wolfnacht, Division Wiking... They probably had an influence on the atmosphere I am trying to create via Oppression.

D&O- The clean vocals which feature even more prominently on "Sociopathie & Glorie" are as awkward as they are encapsulating. There is a passion to them which cannot be denied, they are pure and tell a story of pain and hope. Was it difficult to bring yourself to sing like this? I do vocals in a few bands and I would never be game enough to step out from behind the comfort

of harrowing screams, it seems so out in the open and on display. Screaming takes you to another place where you can hide away, but your vocals...they are what they are... like it or not there is no hiding. Were there any processes you went through to master this or vocalists you looked to for inspiration?

O- When me and Ø founded the band and started looking for musicians who were into our idea, I would always warn them that I was going to do clean vocals, even if I sucked. Rehearsing, practicing, what are all those hours spent in a small hot room for, if it's not to get better at something you're not good at?

I think I am now a pretty good singer, but a lot of people still say that my vocals are weird or something. Whatever, I'm enjoying myself. Hahaha!

D&O- Oppression stands on their own, out in the cold, you have clear uniqueness in the sea of easily categorized bands with genre trappings. How has this helped and hindered the band? Most people need to be able to slap a label on their music, it makes it easy for them to digest yet you guys are anything but. If you could have people take one thing from Oppression...what would it be?

O- It hasn't helped or hindered us in any way, not that I know of. When people leave an Oppression show, I hope they have less faith in their unrealistic utopias, or in human in general. Move on, get fucked up, never stop the madness!







# Deformity

D&O- Deformity, you guys play crude, blown out and ugly HC straight from the big Apple. It seemed like you had been keeping a pretty low profile after the "Shards" 7", and it was a pretty long break between that release and the "Demo 2013" tape, what was happening in that time for the band?

Shiva: Two outta three of us are originally from the suburbs, and we were based from there for most of the time, that might explain something about our ethic. We recorded "Shards" in January 2012, and I spent most of that year wandering drunk around at night in the suburbs, tying up loose ends. We wrote a bunch of songs during then, we had a whole new set list by the time the record was released in August 2012. The ones that stuck made it to the 2013 tape, which was put together 6 months later. Not too long of a break, n' we were keeping active.

D&O- The sound has shifted considerably it seems, the 7" was predominately HC with flourishes off oddity, now I would say the whole fucking thing is odd. It is like some malformed birth defect between the Dead Boys and some obscure mid-western HC band with a bit of KBD in there to round it all out. What changed for you guys musically? Was there different influences rearing their head or is this what the intention for the band was all along it just took a bit of time to get there?

S: I'm always surprised by the comparisons we get. There were specific intentions when the band started out, but it got good when we let loose. We got comfortable playing our instruments through this band, so it came together all crooked- I think we're all more concerned with capturing a certain feeling we got between us than copping the sound of bands we like. We spent



most of the past five years hanging together all the time but listening to wildly different shit—even within punk, so there's more in common outside of our tastes in music. We all just dig music, so it'd be a pretty tedious process to agree on influences—works better to just feel it out. As we were starting to play, Discharge and Perdition were really important to how we approached, heard, and figured out how to play punk. To me that impact is still evident.

D&O- In a world of blink and you miss it Demo bands, a year or more between releases is almost like a death sentence to the ADHD world of HC collectors. You gotta keep pumping out the exclusive tapes; and we gotta keep buying them. Were there any other releases that came out along the way? Something small which was passed around to friends or anything? Also...was there a demo before the 7"?

and listening to your music while reading the lyrics is like peering into the mind of a paranoid lunatic. From what I understand, you guys are pretty young? If you feel like this now...what the fuck are you gonna be like in 15 years time? What particular situations have influenced the lyrics do you think? Are there any scenarios which stand out as turning points when you realized that all is in fact not well with the world?

S: Fifteen years from now I hope I'll know better, cop a little restraint and calm. I think in circles a little too often and it affects my social interactions, my ability to be productive, and my ability to sleep. I try to piece together all the images, ideas, and feelings from everyday anxiety and frustration and do something constructive with it.



S: I don't think we're too good at promoting and making ourselves look pretty—we do this shit for selfish reasons. There have been a bunch of releases—the 2013 tape was the 5th demo we distributed—and a bunch of recordings which we didn't release. We're fortunate enough to have had access to recording equipment, so everything other than the upcoming 7" was self-recorded. In between "Shards" and the tape we tried recording a 12" for Toxic State while we were all hungover and jittering on adderall, but we mixed it terribly and ended up scrapping it along with most of the songs on it—we used some bits of skeleton, structure, and pieces to form better stuff.

D&O- Deformity lyrics have a claustrophobic and insane feel to them; they are extremely nervous and jittery. There is a real on edge vibe to them

It's a good feeling to piece all the shit that can make for a jarring mental landscape together with the act of playing driving, noisy music—gives me some sense of control over it, so I can get towards accepting that the world is about as well as its gonna be. Like I said, it's just everyday shit, the lyrics themselves are about as specific as they need to be, as far as situations and experiences go.

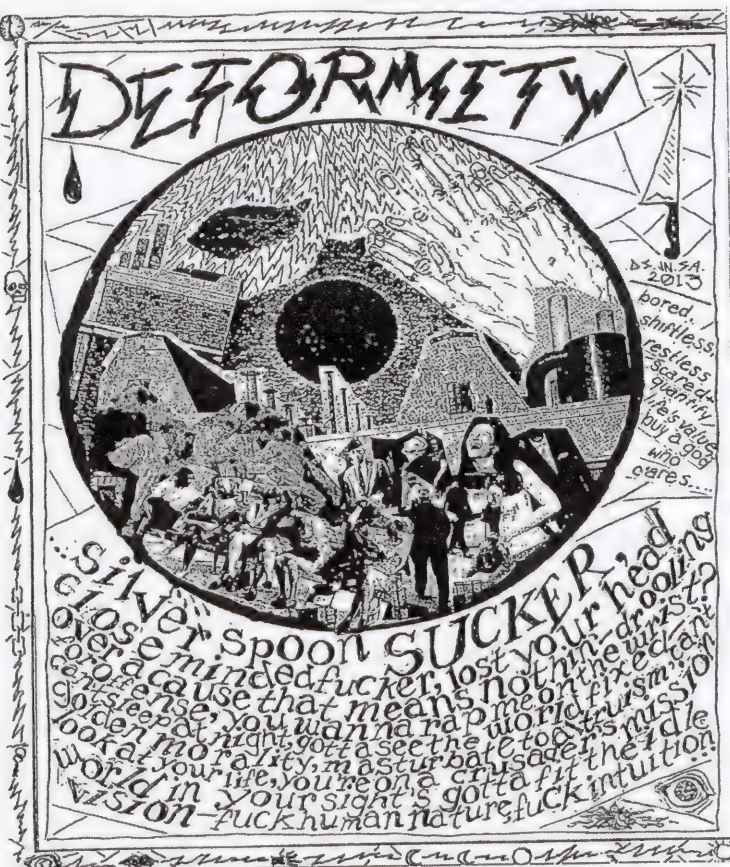
D&O- You have a close alliance with the Toxic State nutters, they released the Pro-Dub version of your last demo didn't they? It is clear that they have injected a whole new level of intrigue and excitement not only to NY but also the HC/punk genre in general. Self releasing stuff, stepping away from minimal packaging and opting for a more unique and personal feel, no strict

midnight



adherence to genre trappings, etc. They have a real clear idea of what they want to achieve and they set about doing it, it is pretty fucking great. What is the inner working of that label/group like? Is it a collective or do certain people oversee it and guide it in a certain way?

S: Toxic State is predominantly the work, funding, and organization of one person, but everyone who has been involved takes real ownership and pride over it. John's got good taste and an admirable work ethic, and has been dedicated to supporting the people he thinks are worthwhile. It's simple and been done before in different ways and by different people, but it's done with care and passion. That and a lotta the characteristics you listed should be a given if you're going to bother to play this shit when every corner of its history is all on display on the internet anyways. But, since such a large amount of what comes out as HC/punk is lazy and pretentious, Toxic State sticks out for doing it right.



D&O- Shiva, if I remember correctly, you were writing about a lot of the core Toxic State bands right at the beginning in your zine, Accept the Darkness. How did you come to meet them and what was it about the stuff that they were doing which excited you so much? How have you seen it change over time?

S: I started coming down to shows from the suburbs when I was around 13, through an older kid who lived a few towns over from me. I'd been into punk but bands like Perdition and Dawn of Humans were my first exposure to seeing it done. That alone was what was important and inspiring. The small amount of people that were involved at the time

were real welcoming—bought me beers, passed on tapes and music knowledge...that kinda shit. I didn't know many people who cared about this stuff where I lived and I couldn't go down to shows all the time, so I started that zine to make some sort of connection with this shit that I was interested in. If I'm being honest those zines I did were expressing more localism than anything else, but interacting with what's actually there for you to reach is grounds for being excited. What's changed? Bands are getting better, and people are paying a lot more attention, so the scale seems bigger.

D&O-Speaking of the zine, are there any plans to resurrect Accept the Darkness or start something else? You were a pretty big advocate for printed zines, how do you see that medium right now? Is it as important to you now as it was then? Do you still actively read zines? Any recommendations of current ones we should check out?

S: I fell out of the habit of writing a music zine when I got heavy working on school, 'cus I didn't have much to say. I've been working on other types of print shit lately. Yes I still think the medium is extremely important, I think it's valuable to try to document and produce experience in some physical way. The internet creates an environment where everything seems like a casual fuck; or just straight masturbation-like something you know you're going to forget, know will happen again, and take for granted. Any concerted effort to step outside that mindset is admirable in my view. I don't actively keep track, but I read what I come across and what I've been reading for a bit. I dig Distort, NUTS!, Got Myself and whatever Sam Richardson does, Degenerate, Bloody Ways...I read a fat, good lookin' one called Cretins of Distortion recently. Most of those reading this probably already know where to look.

D&O- How segregated is the NYC scene right now? To me it seems like everyone plays shows together and feeds off each others energy, but after the Goosebumps interview I did a few issues ago, that seems pretty fucking far from reality. What is your involvement in the NYC scene both as a listener of HC/punk and playing in a band? Do you keep to yourself and a small circle of bands or do you branch out and look further afield?

S: I've never lived in another city so I don't have much of a yardstick for this. A lotta bands play together and feed off each other's energy, for sure, but that doesn't imply everybody is on the same page. Venues are hard to come by and sometimes the scale is a little too large to feel intimate. It's a social scene of young people in a large American city—a place to go, a thing to do, a party, some people to shake hands with, some booze, some drugs. I'm attracted to this specific one 'cus I dig a certain approach to punk music and I made some friends through that. I pay attention to the people I enjoy spending time with and the bands who I listed a few questions down, my involvement is limited to that, and sometimes I'll draw fliers.

D&O- What about NYC as a whole, what is it about the place which keeps you there? What are the best places to go hang out, good record stores, places to eat? Is it somewhere that you will stay



and grow old in? I wanna visit there one day but it all seems so overwhelming! The population of my home State would probably be the same amount of people you see in the train station each morning.

S: It's got a lot to offer. For the time being, I'm kept here because I'm working towards a degree and I'm attached to my friendships and projects here. I like the anonymity, the ability to access a lot of everything, walking around, watching people on the street, hangin' by the East River, good public libraries, the variety of food. But everything here is so deeply rooted in transactions, money, marketing—the claustrophobia, discomfort, injustice, and indecency of human life is shoved in your face constantly and everybody just continues on with their bodies tensed in terror of each other. There's a fucking market for everything. It can be surreal, it can be overwhelming...but that's prolly any place. There's plenty of good record stores and good food, more than I could offer in a list. I don't know if I could grow old here, I'll probably scam for at least a little while. It's too tactless and nervous here.

D&O- What music recommendations do you have from NYC? Who needs more recognition than they are getting do you think? Who is in the Deformity inner circle so to speak? Do you think NYC is over hyped at all and does this hurt smaller bands (or does it help them in fact?)

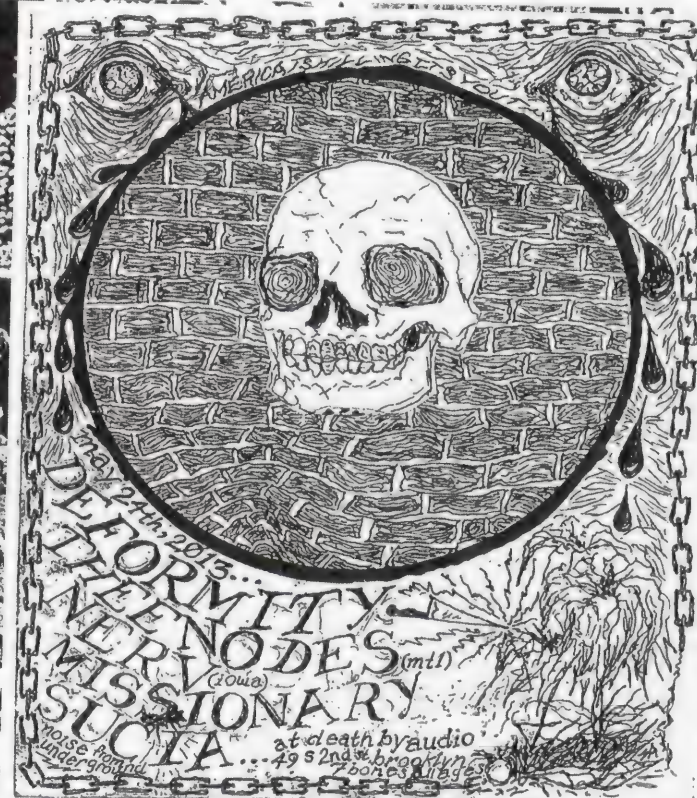
S: Dawn of Humans are one of my all-time favorite bands, La Misma, Hammerheads, and Nomad are all great, Crazy Spirit's new tape is a real fuckin' trip, the batch of Warthog recordings that just dropped is tight. I'm interested in what Pharmakon is doing. Nandas is the best new band I've heard recently, I've been jamming their demo a lot, L.O.T.I.O.N is great. The whole idea of "hype" is beside the point, only spoils the fun for those who choose to pay it mind.

D&O- Do you think NY is starting to break free from the tough/street HC vibe which dominated the music coming from there for so long? Stuff like Madball, Sick of it All, Agnostic Front etc seemed to be the blueprint for the NY sound, yet now if it sounds odd and off kilter it is just as likely to come from the streets of New York as it is some Midwest bumfuck town. Will this change be long lasting do you think or will it revert back to ignorance and trading weapons and drugs on the corner before band practice?

S: Both the city and punk have changed a lot over time. The primary feature of NYC isn't urban decay and neglect now but real estate rezoning, displacement, increased policing, aggressive marketing and capital 'c' "culture". The city has money and intends to make that money multiply. Punk in America appears to have little to no capacity to reach kids living on the street enough to get them to start bands. I've never had much of a connection to the beatdown HC shit but I gather that still lives on elsewhere. I think NYC bands have a pretty localized sound, the good ones sound broken, collapsed into some hysterical trance from the sheer fucking persistence of this place and all its misbegotten projects and nervous people. As far as I'm concerned the sound that's coming outta here couldn't be made anywhere else.

D&O- Your city just had the New York's Alright festival, this seems like it would do my fucking head in with all the raging bands playing. Did Deformity play any shows for this? Did you attend? Tell us about the highlights and lowlights? Part of me thinks it would be the best thing ever, but it could almost be too much! What do you think of it?

S: We played last year and I hung around for most of that one, saw one of the best shows I've seen in the past few years at the ABC no Rio Matinee when Una Bestia Incontrolable, S.H.I.T., and Drapetomania played together. It was a good time. I didn't play or attend most of it this year, caught a few sets in the aftershows. I don't really dig the idea of fests, it comes off like an MTV spring-break special filled with band-shirts and collector merchandise. I'm spoilt though. Bands tend to tour through here, and local bands here are making the kind of shit I wanna hear. I have no need to experience this sort of thing all in one go. I like shows in small places, without some incompetent sound engineer and a bar with 4 dollar beers.



D&O- Shiva, your artwork has graced the covers of the two Deformity releases that I have, it is a fucking mess of crazy ideas and fits the music you play perfectly. In spite of the crude jumble which you initially see it is still very intricate, so every time you look at it your eyes can find something else to focus on. Are you still doing a lot of art and if so have other bands used it or is that something you would like to pursue? What artists influenced your work...if any? Also, how do you get inspired to draw, what really motivates you?

S: Shit, thanks. I love drawing, done it since I was a kid. I mostly just draw for my own



projects, and I prefer it that way. I get inspired to draw by the same impulse that drives me to write lyrics and write music. It's a way to channel things out. I wanna make something jarring, grotesque, sorta symbolic and repetitive. I want to squeeze out some sort of peace of mind from giving these feelings and sensations definitive contours, sounds, and phrases. It's a luxury to have the time to do these sorts of things, the presence of that time in my life and the uneasy feeling I've had during it has been the deepest motivation to draw, play, and write. Tons of artists have influenced my work at different times; I spend alotta time looking around. Like the band, my goal is to try to digest and spit back the sum of how the things I've encountered affect me. It's an open ended goal, which keeps things from being tedious.

D&O- Katorga Works is gonna help release your next 7" (along with Toxic State). They have a varied and great roster of bands, once upon a time I would buy blindly from labels I followed, Video Disease, Painkiller, Deranged, Youth Attack (well I still do buy blindly from them to be honest) etc. as money gets tighter you need to be more selective, and fine tune what you wanna hear and spend money on so just buying anything that a label puts out is not really an option anymore. I am interested in what made you guys want to release a record with Katorga? They seem really supportive and keen for fresh, new and exciting bands and their releases are pretty varied in sound and style. How do you see Deformity sitting in alongside their extensive catalogue? Was it a no brainer to go with them...or were you beating off offers with a stick?

S: Hahahah, Its just what made sense, Adam (half of Katorga) has helped us out a lot, booked us on shows, supported our efforts and expressed interest. Him and John (Toxic State) are our friends and are friends with each other; they're supportive of what we do, so it made sense.

For reasons that are not all that interesting it made sense for them to do it together. We've never really been a band that was gonna be able to tour the country and gather disciples the hard way, so I'm grateful for the opportunity to get our junk out there.

D&O- The sample track from that 7" sounds fucking wild, it is like a total degeneration back into the ugly sound of the first 7" with the maniacal guitar fuckery of the 2013 Demo turned up to insane levels. What can you tell us about the inspiration behind the recording? Are there any overruling themes present throughout it?

S: It's the only time we didn't self-record, which was interesting to experience. The highlight was getting to do guitar overdub tracks through the loudest set up I've ever played. I felt like a superhero. There was some vague intention to get back to playing faster, alotta the songs we were writing up to the 2013 Demo ran on a mid-pace groove. The songs and structure of this record were a year n' a half in the making, from mid 2012 when John offered to have us do a record with Toxic State. There was a lot of work and thought put into it. Same overruling themes as always; insomnia, anxiety, confusion.

D&O- Are there any plans of tours or anything to coincide with the s/t 7" release? When is it due to come out? What is next after that? 3 years of silence and then another tape?

S: No tours, but we'll be playing our first show in almost a year now when the record is ready; it'll probably be within the next month from now (June). Right now we're probably tighter than we've ever been, and it's the first long stretch where we've been more concerned with that than revising and writing new shit. That's what's next. We'll see where it goes from there. Thanks for the interview man.





# REVIEWS

## RECTAL HYGIENICS- COLD MEAT B/W HOARD OF VIOLENCE

7"

Taking what is likely the most off putting and vile name in HC and matching it with equally rotten and destructive noise, RECTAL HYGIENICS follow up their already classic "EVEN THE FLIES WONT TOUCH YOU" LP with this short, sharp blunt force trauma hit to the cranium. Injecting the same core debasement that made a band such as EYEHATEGOD both disturbing and essential and somehow making it even more deadly and unnerving by harnessing a HC approach to song structure instead of some "Southern fried boogie in a rock n roll bar in the worst part of town" vibe. I think I was initially put off by EYEHATEGOD because they were on CENTURY MEDIA and their CD's were readily available in record stores around town, a fact which almost always meant they were palatable to SLIPKNOT fuckwits who worshiped OZZFEST DVD's and long sleeved shirts. It took a CD's store closing down and slashing the price of their entire CD inventory for me to finally cave and check out EYEHATEGOD, and since that day I was yet to hear another band seamlessly fuse the drug addicted scum sound of dead beat metal with mid eighties HC in such a crude manner, that was until RECTAL HYGIENICS crawled out of the swamp and upset everyone with their name, aesthetic and lyrical content. "COLD MEAT" opens up this monster with a stabbing, rotten dirge which repeats itself over and over like a needle penetrating into a forearm constantly missing the vein due to drug effected vision, by the time the harsh alcohol destroyed vocals kick in we are dealing with a reddened, bloody and sore mess and the frustration has reached boiling point forcing you to stab the needle in your fucking dick to try and get a quick fix and get it over and done with. The lyrics here seem somewhat toned down when put up against the scathing analysis of scum fucked lives ruined by drugs and addiction which we heard on their LP, yet in many ways it is what isn't said here which frightens me even more. It is the loser in the other room, forgotten and ignored, planning a final act of notoriety to bow out of existence with, some callous and destructive burst of frustration which will surely make people know his name and put it in the history books forever and that is pure terror at its very core and RECTAL HYGIENICS embody this perfectly. On the flip side we hear a more measured yet still equally deadly approach with "HOARD OF VIOLENCE", the way the whole thing slows down to a near crawl, it as if the world has stopped spinning and we are all pushing on through thickened air. The spoken word vocals which spit out vile venom before unleashing their vitriolic hate in the chorus reminds me of the BRAINBOMBS on their "OBEY" record in a weird way, the words can't hide, they are like an exposed and hairy penis which has been unveiled to a playground full of children and horrified parents by some pervert in a trench coat, it is stark and cold and calculating, there is no mistaking the intention and no denying the fantasy. Acts of humiliation carried out upon others while simultaneously gratifying oneself, harming, hurting and damaging brings about arousal and a final climax. Believing oneself to be higher than all others yet deep down knowing how fucking damaged an individual you really are, its delusions of grandeur like this which makes the nightly news interesting, and bands such as

RECTAL HYGIENICS truly devastating. The packaging is as simple as it is stunning with heavily photocopied cut n paste collage work crudely patched together, the stark typed lyrics display their inner turmoil for all to see. RECTAL HYGIENICS have created a masterpiece and a perfect companion to their essential LP with this 7", it is disturbing, unnerving and tantalizing all at the same time, making me eager to hear more spew forth from their garbage strewn practice space or garage as soon as physically possible.



## CIRRUS-S/T LP

CIRRUS have never been one to remain within the accepted confines of stagnant BM. Over their already lengthy existence and throughout many tapes and short run releases these Oregon outsiders have existed on the fringe of BM, executing their unique blend of shimmering, transcendent BM which defies comparison and defines the CW PRODUCTIONS sound and ethos. Often I associate BM with hate, anger and destruction, CIRRHUS offer little of that here, instead I hear beauty, radiant heat and inherit catchiness amidst their imperfectly perfect offerings. There is clear and concise purpose on display here, nothing is out of place and every mistake is left in for character and nuance, it is a living breathing entity and to change a single thing about it would be to kill off a writhing tentacle of life. In many ways CIRRHUS and the music which they have created belongs only in nature as it flows like the wind, grows like the grass and sheds layers as each season passes. There is something organic about this LP and even after hearing many of these songs before in varying forms and stages of life, they still manage to pulsate and bubble to the surface with a fresh



vigor and a renewed sense of vitality. BIZZARRE CULPRIT, POISONER, CW AND KINVIG have an ingrained and deeply profound understanding of what they need from not only BM but also themselves and together they have achieved something which goes over and beyond any tired musical genre or label trapping. CIRRHUS is perfection, every note stays with you long after the needle runs out in the final groove and each impassioned call resonates within like a wolf in the darkened night howling at the moon up above. Highest possible recommendation.



#### ANCESTORS-IN DEATH 7"

Rotten, fetid fumigation of insane levels and plummeting spirits. Rampaging forth at lunatic pace and speed, ANCESTORS have managed to remain inventive and ingenious in the face of sterility and stagnation, always reinventing themselves and potentially the entire genre by existing on the fringe and peering in rather than occupying its warm and comforting embrace, ANCESTORS prefer the cold isolation. Adding odd flourishes of guitar debauchery which unveil themselves amongst the thick sonic travesty with repeat exposure offers further insight into just how far this project has stepped outside "accepted" structure. Pushing onwards with a forward propulsion similar to that of a frantic, rabies infested bat as it attacks your face in a dark cave, the frenzied attack is quick, frightening and disorientating, and as with past ANCESTORS releases the first bite is always bittersweet as you realize the old flame that you are so familiar with has been snuffed out only to be replaced with a newer and far brighter one. Change is often wrought with disaster and it is not always welcomed, push on I urge you, as you will find a more meaningful beast which will devour you and leave you ravaged and broken, one with sharper fangs and a quicker death with surely be your end. Prepare to meet your maker... in death.

#### ANXIETY HAMMER- DEMO CS

Power, pure fucking power. ANXIETY HAMMER embody energy and power and while that isn't something I generally search for in HC nowadays, instead opting for degenerate repulse and disgust, there is something about the level of intensity on display here along with their ability to avoid the generic sound structures and trappings which seems to be infesting HC right now which brings

ANXIETY HAMMER to the fore and results in a release which is undeniable and intoxicating. Sounding like an inbred and more cathartic mix of early 00's HC (the kind that may have stemmed from LEVEL PLANE RECORDS luminaries trying to play BLACK FLAG or BL'AST covers) and the general disdain which needs to exist within anyone who is still interested in the futility of HC post 2003. To push on through the mountains of shit which gets put in the way you are forced to keep your head up and your eyes straight ahead, only then can you be an active and functioning participant of it instead of some energy sucking leech devouring its bloated corpse. Instead of being fed up with the world and every piece of fucking shit that inhabits it, ANXIETY HAMMER are looking within themselves to decipher some meaning from it all, and it is this change from within instead of an all consuming wall of hate which has helped them pound out such a well thought out and measured release, one which stands head and shoulders above the vast majority of rehearsal room, boom box, thrown together outings. That right there is what puts a band like ANXIETY HAMMER above the frothing pack of rabid dogs, their attention to detail, it is fastidious and precise, where others say "that'll do" ANXIETY HAMMER try again and work harder, it is the epitome of the HC ethic which radiates through their music, an ethic which takes years to understand and decades to perfect. ANXIETY HAMMER is the culmination of a life's work and an understanding of their place with it all.

#### ZACH REINI-MUSIC FOR SLEEPING CS

Sleep gets in the way; it ruins productivity, renews your vigor and brings you yet another day closer to your death. As you lay there in the dark, struggling with the sheets and trying so hard to ignore the occasional vibration of your phone on the bedside table alerting you of yet another advertisement for a shiny new possession becoming available, you can come up with the most ingenious plans and devious concerns, all of which are long forgotten when you awake the very next morning, replaced instead by the menial tasks facing us in the day ahead. We try and minimize the time we spend sleeping so it doesn't encroach too much on our existence, pushing it back another minute or ten each night. 8 hours of regular sleep turns into 6 hours, and still you complain about feeling worn out all the time. Crawling in at night feels like giving up, crawling out in the morning feels like giving in. This piece of furniture has an odd paradox attached to it and a strange vortex of time inbuilt within its unwashed sheets. ZACH REINI has taken the task of reflecting upon this daily ritual and gone about writing and recording a soundtrack for it. I initially thought this would be music which would prepare the listener for sleep, knowing that ZACH REINI is an industrious and incredible artist I figured that this was an installation of some sorts, or an expansion upon another piece of work he did. Upon listening to this C40 my opinion changed, the length is slightly too long for such a piece, 40 minutes is longer than I need to prepare for sleep (or so I thought.) I then began thinking that perhaps this was ZACH'S interpretation of the vast and varied field of noise recordings, almost a parody of sorts, highlighting those artists who dabble in field recordings and pass it off as music, recording a burning fire and some chiming bells



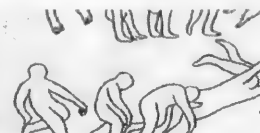
for 20 minutes and dubbing it onto a tape, was this in fact a piece of biting sarcasm? My mind was torn. The B side offers even more confusion, sounding more like something that POSH ISOLATION (in particular CROATIAN AMOR) may have released. Was this the beginning of dreams? Was this in fact the soft voice of your inner darling, whispering sweet nothings into your ear offering you a night of pleasure and joy? Before long I didn't know, I didn't care, it became so irrelevant and much like the day which I just endured and the one in which I was yet to experience, everything melted in to one big wall of nothingness, the great blackness, like a blanket washing over your senses and enveloping them, numbing them and deadening your awakening conscious. MUSIC FOR SLEEPING became one with the world while hovering hauntingly above it, all of it's intentions amounted to naught, it mattered not what ZACH REINI wanted but only what the listener garnered from it and just like that it was gone, finished, over, the end.



#### WHITEWALKER-TWIN PAPAVERINE GRIN CS

Distorted bipolar mess of sonic cacophony from this relatively new Detroit horde giving listeners a sonic mindfuck to confuse and confound. Drunkenly staggering the line between various genres while never completely devoting themselves to any one particular sound or style more than the other, WHITEWALKER sound like damaged noiserock bubbling away in the drug lab with a side of BM and caustic Punk Rock to capitulate the after effects to full capacity. At times the singer will garble out his vocals with a clarity akin to those internet porn loving Swedes the mighty BRAINBOMBS, giving the song a seedy sex pest feel to it, while in other segments, the putrid vocals are blown out and rabid, complimenting the rapid approach BM attack

which is reigning down upon your substance addled frame. You never fully know what to expect and I am sure purists will hate that, but those same cretins are the kind of shithheads who need things served up to them vacuum sealed for protection, no outside influence...only rigid conformity. DOWN AND OUT has no interest in such bland by the book traits and a band like WHITEWALKER with their confusion, their schizophrenia and their antispasmodic drug devotion harness exactly what I wanna hear in music in 2014. In essence, we are faced with extremely confusing times, no one drug will cure all ailments, proving that we need a cornucopia of pharmaceutical wonders to choose (and abuse) from. WHITEWALKER is like a medicine cabinet in a mental institute, filled to capacity with out of date drugs all awaiting disposal so street scum degenerates can scoop them up and consume them in flop houses littering the streets. WHITEWALKER are those untested drugs being peddled over the internet with questionable success rates but fantastically alluring possibilities and WHITEWALKER is the pills you find late at night in the dust at the Mexican border washed down with rubbing alcohol and mouthwash...you may not know what you are gonna get but you sure as hell know that it is gonna be good, one way or the other.



**D&O- Where does the name WHITEWALKER come from?**

WW- WHITEWALKER came from Game Of Thrones, but in a looser fashion I guess. We had just recorded our first demo in Mikey's (drummer) basement and were kind of shooting names back and forth just to have a placeholder to upload the demo online so the three of us could hear it at home. I can't remember what I suggested but Jimmy said WHITEWALKER and it kind of stuck. It kind of came about in the same fashion that the music did and it was fine, albeit a bit lame in reflection.

**D&O- Can you tell us what a TWIN PAPAVERINE GRIN is? I don't do drugs.**

WW- Well, TWIN PAPAVERINE GRIN came about when I was reading through A Picture of Dorian Gray. I had just got done doing a lot of double exposure photographs, Derrick really needed a name for the tape so he could start piecing the release together, and so this idea of sedated doubles grinning in an opium den seemed to fit perfectly in my head. Jimmy and I had flung some names around before, but we wanted to reflect in the title of the tape that it was a compilation of two demos (Our 6<sup>th</sup> and 5<sup>th</sup>), both paralyzed and grinning.

**D&O- Is Detroit as fucked up as it is depicted to be on the show HARDCORE PAWN with Les, Seth and Ashley? Tell us your thoughts on Detroit?**

WW- Man, it's really hard to say. My girlfriend and I just moved to Detroit proper for the first time over the past few weeks, but we all have been heading into the city for gigs, food, school, and nonsense for a few years. It really depends where you are at. The car I drive now was stolen at a gig and retrieved, but beside that nothing really heinous has happened to us personally. That aside, it is quite obvious that the rough areas of Detroit are pretty large and numerous in proportion to other cities.



We've all lived like 15 minutes out of the city our entire lives, but driving in definitely does have a certain feeling. I wouldn't stretch it as far as some and consider it a pseudo Mad Max arena, but it's got a different vibe. It always makes it odd when going to other cities where visual blight isn't as apparent and abundant.

D&O- Was the PISSRAIN REH tape recorded before or after TWIN PAPAVERINE GRIN?

WW- TWIN PAPAVERINE GRIN is actually a compilation of our most recently recorded tape (6<sup>th</sup> demo, HELD YOUR EYES) and our 5<sup>th</sup> demo PLAYED ROUGH. Originally, TWIN PAPAVERINE GRIN was going to be our 1<sup>st</sup> and 6<sup>th</sup> demo combined, but Derrick (UNSEEN FORCE) and Jimmy pulled a fast one, which ending up being a much more wholesome tape, I think.

PISSRAIN was our third recorded demo, but those songs were originally a two piece project that Jimmy and I were going to work on pre-WHITEWALKER. I was going to do vocals over the stuff he had recorded with some stupid keyboard drums. Once we recorded two demos Jimmy came to us with the songs re-interpreted and it just kind of rolled out. The last song on PISSRAIN is a song that the three of us used to play in our former band, COUGAR PROBLEMS. I think Derrick may have just put that one out because the three of us loved the experience of recording that tape so much hahaha.

D&O- Is the sound heard on PISSRAIN REH indicative of the direction the band is going in now?

WW- I guess to break it down, the way we have always worked is as follows: Jimmy gets the urge to write songs, he writes a demo in a sitting or two, we meet up and he shows it to Mikey and I. While Mikey is figuring out drums to the songs, I write lyrics as they practice, we repeat that until all of the songs on said demo are covered, and then we run through them and record. Every demo that we have recorded was in a single sitting the day that we all learned the songs together, with exception of repeat songs/former COUGAR PROBLEMS songs.

In short, the initial path is up to whatever Jimmy brings to the table, and then we all interpret it from there. Once Jimmy rips the tape and puts it online, I start finding what artwork I want to use for the tape, and the aesthetic responsibility is then solely mine.

D&O- The covers of both the PISSRAIN REH and the TWIN PAPAVERINE GRIN tapes feature photos of the male and the female genitalia in a stark and open display of simplicity. Who are the models for these shots?

WW- My girlfriend actually shot those photos in the basement of our house and we are both the models. Originally those weren't really going to be used for WHITEWALKER, but the special edition tapes put out through UNSEEN FORCE became more of a collaborative project between our small group of friends and the photos eventually got poured in. I put some writing I was working on at the time in, Jimmy did as well, Jordyn's photos were used, and Derrick then kind of worked on the

final product/photocopied all of our inputs to shit.

D&O- Also...it seems to me that my generation are uptight and prudish when it comes to sharing nude photos, yet the generation below are very open and matter of fact about it. With snapchat porn and the like it is almost second nature to many people to send full frontal nudes without a second thought. What are your feelings with sharing what is usually considered as private and secret?

WW- That's a really good question. It's weird because WHITEWALKER still feels pretty private to me in some ways. I don't think any of us are bashful when it comes to using our bodies the way we have, but it also never seemed like many people would see it anyway. Jordyn and I had been doing a lot of nudes for her photos at the time, I got more used to it, and when Derrick wanted to put it out that way, there was no second thought. Nudity has definitely become more efficient culturally, to the benefit of art I think, so we decided that embracing that progression was fitting.



D&O- There is a strong artistic aesthetic to WHITEWALKER and the imagery conveys alot about your intent. At what point does the art end and the music takes over? Or are they both intertwined?

WW- Given the way Jimmy shows us the material, I'd say the art and music are intertwined for sure. Sometimes I would create art after the music was recorded, other times select it from stuff I had already shot or stuff my girlfriend



had shot, and every time I always found something that I thought fit each demo. So even though the two are loosely tied, I'd suggest that they are inseparable. My thought process when recording and when making art is quite the same, so that might also play a factor.

JIMMY- WHITEWALKER is a dumping ground for shitty riffs that Mike/Mikey improvise to. Anything after that point is pretty much in Mike's control.

D&O- You guys are a proverbial melting pot of sounds and influences, what are your main musical influences and do you think it shows in the sound which you have unleashed on your initial tapes?

WW- I'd say THE STOOGES, BONE AWE, BURIAL, CEMETERY, and CHRISTIAN DEATH were probably the biggest musical influences I had during our initial tape. I think collaborating very very quickly put a different spin on those influences though. After our first demo, I tried to just let the subconscious flow while listening to Jimmy and Mikey lay out the songs, so I'd probably cite the films I was watching, the books I was reading, and the art I was looking at to be equally as important. I'd like to think that going about things as loosely as we have has given us our sound, but I'm really not too sure.

JIMMY- WHITEWALKER was my attempt to rip off the first NIGHT SINS demo (at least on SOURSAP, our first demo). After this, it became a dumping ground for all of my shitty attempts to rip off stuff like BONE AWE (especially SUNLESS XYGGOS), JACKMAN/WHITE VOID, and CITY BONES. Basically I learn a riff I like and then churn out a few songs based on it. The first WHITEWALKER song ("SOURSAP") came from some riff in "CASKET'S VIEW" by NIGHT SINS.

Some demos recorded after SOURSAP were written before it (WINDOWTALK, PISSRAIN). I think WINDOWTALK (2nd demo) was an attempt at SUNLESS XYGGOS. The PISSRAIN riffs (3rd demo) come from this JACKMAN/WHITE VOID inspired thing I did alone a few months before WHITEWALKER started called MALIGNHAND. HELD YOUR EYES (6th demo) is like CITY BONES and also NIGHT SINS again. 3/4ths of it were actually written after SOURSAP and meant to be the second demo, but our recording sucked ass so we redid it later when we became less stupid. I don't know where the fuck the last material (SEXUALLY HAUNTED/PLAYED ROUGH) came from. A couple of our songs ("RUST," "SEXUALLY HAUNTED") are actually COUGAR PROBLEMS covers, which was this linear hardcore stuff we did before WHITEWALKER without a guitar. I don't remember what COUGAR PROBLEMS riffs are based on. Maybe VACCINE.

D&O- What are the other influences which may have had some bearing on WHITEWALKER and in what way?

WW- When we first started recording I had been on a pretty huge film kick so I would definitely cite Cache, Mulholland Dr., and Easy Rider as being on my mind a lot. The last few demos I was doing a lot more reading, so I would say that Nadja and Madlove by Breton, and the idea of automatic writing as a whole were pretty influential.

D&O- How did the relationship with UNSEEN FORCE come about?

WW- The relationship with UNSEEN FORCE kind of grew out of time and the internet mostly. Derrick and I both posted on the same forum board and talked for a bit through messages, he moved to Michigan and was looking to catch a ride to a show that we were heading to (MARSHSTEPPER), so we picked him up and took him with us. He ended up living about a mile from us and we grew to be close friends, although he is a fan of some vile whiskey. Despite hating our name, Derrick dug our stuff and decided to put it out. Aesthetically speaking, his style was exactly what I wanted to see paired along with the art I had prepared, so we were all stoked on the release he had planned.

D&O- What's next for WHITEWALKER?

WW- Not sure actually. It happens when it happens. Jimmy and I have a little side project we are working on, Mikey has been playing with the PISTONS DRUMLINE, and that is about it. I think this is actually the longest we have gone without recording, but I wouldn't say that would indicate an end for us. If I got a call telling me to head over to record some stuff after work I would do it in a second and the game would be on.

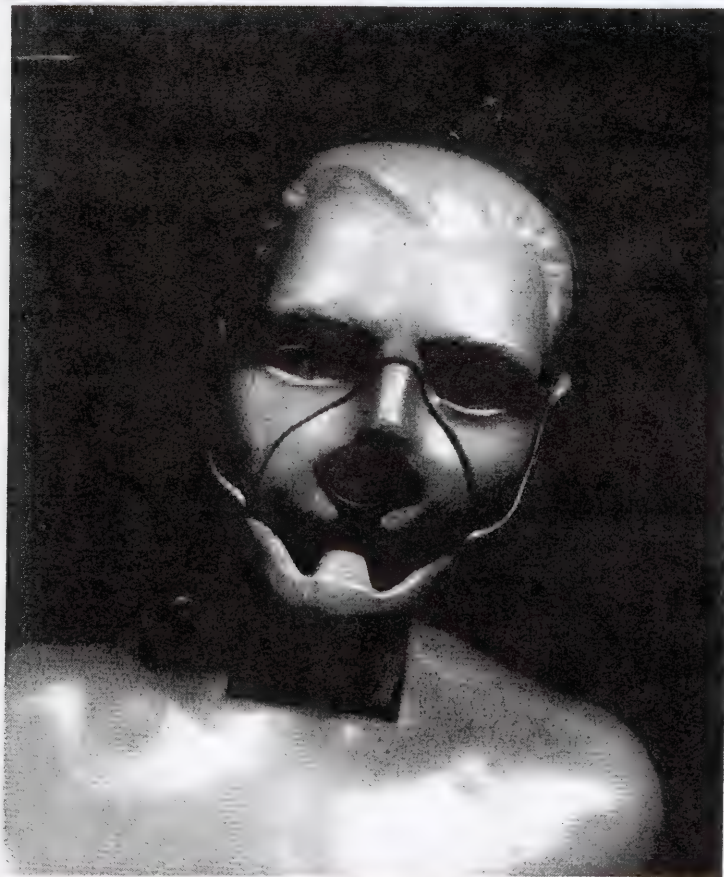
JIMMY- Everyone is preoccupied with school/work. I moved to Ann Arbor for school and haven't written any more WHITEWALKER riffs since like April 2013. I'm writing riffs for other projects, one of which is about to be recorded over at least two demos. WHITEWALKER comes and goes and riffs can't be forced to come out. Maybe this won't be a recording project anymore.

#### CRETINS-S/T 7"

Rough and surly HC played with zero metallic edge and an overly negligent approach and fucked worldview, both of which are kept close to home by focusing on their hometown and its shortcomings giving the recording a personal narrative instead of a broad spectrum summation. There is nothing worse than recognizing reprehensible personal traits within yourself being referenced in HC songs; it makes me squirm in my seat listening to a guy 10 years younger than I shouting emphatically about all the things he hates about people full well knowing they inhabit you in varying shades and degrees. Be it an annoying habit of talking too much, or having a wife and a child and a house, or a job, or being a boss, or misappropriating Nazi imagery, driving a car, having an opinion and writing about it in a zine...the list could go on. The truth is I have no place within Punk or HC, maybe that was why I was disillusioned with it for so long. Constantly being told you don't belong in a scene of people who don't belong confused me greatly, I felt lied to and cheated, here was a place which encouraged free thought and reveled in the obscurities of human life yet still you needed to fit in and conform to it's ways or you felt ostracized and outcast from it. It wasn't until I saw the blaringly obvious inconsistencies and looked beyond the veil of pretense and the façade of a scene that I realized that those people were not talking about me exactly (well maybe there is some Tasmanian HC Demo out there that singles me out in the same way Jack singles out ex-friends, train punks and record reviewers on this CRETINS



7") but simply put, HC is confusion and there are really no rules, it is just how you interpret them. With all that in mind, a 7" such as this one needs to be taken at face value, the anger is pointed directly at particular shitbags and cumstains around the Richmond VA area and that is what makes it real. If it was a blanket statement made about any old thing it would hold no weight or validity and the passion and hate wouldn't seep through the speakers in such a way as it does here. Don't take it personally, it isn't all about you.



#### GOLDENROD-FUCK YOU ALL CD

The sentiment here is clear...Fuck You All. GOLDENROD is/was a collaborative effort between STREICHER and MACRONYPHA and this CD is a reissue of their monstrously negative Tape, FUCK YOU ALL, which was originally released back in 1995. Losing none of the disgusting charm found on the original tape replete with photos of dead children with obscenities pasted over them as well as the entire 60 minutes of blunt force trauma unedited and untouched from its original primitive form. GOLDENROD leave nothing to the imagination, the harsh and destructive battering puts you in a dribbling stupor, the use of words is minimal yet brutally effective. I was shocked to find out that STREICHER were from the suburbs of Melbourne, much in the same way I was amazed to discover S.P.K were from Sydney, maybe I just don't associate Australia with pioneering electronic music...call it tall poppy syndrome or something, but nevertheless STREICHERS Ulex Xane's (who contributes all of the vocals to this mess) and his Northern Suburbs accent which barks out every obscenity under the sun directed towards every living piece of shit who bathe in

it, managed to show the world that this place isn't the lucky country after all. We have just as much poverty, unemployment, fucked up criminals, corrupt police, neighborhood squabbles, murderers digging shallow graves in the bush and fuckwit politicians and GOLDENROD focus in on these elements within our culture along with your friends, celebrities and your arsehole amongst other things and use the hate which these cunts evoke within to create genre defining PE carnage. Now, my interview in this issue with SWALLOWING BILE shows exactly how little I know about the sub-sub genres of PE but with that aside, GOLDENROD seems to occupy that stunningly effective area right between crumbling PE and harsh walls of noise to offer up a huge pile of throbbing nihilism and white hot hate. STREICHER provide the intolerant skinhead supremacist hate here while MACRONYPHA, who are better known for their sexual deviancy, hammer out the caustic PE destruction. GOLDENROD is Pure perfection and you are nothing to them.

#### DRUG PROBLEM-DEMO I CS

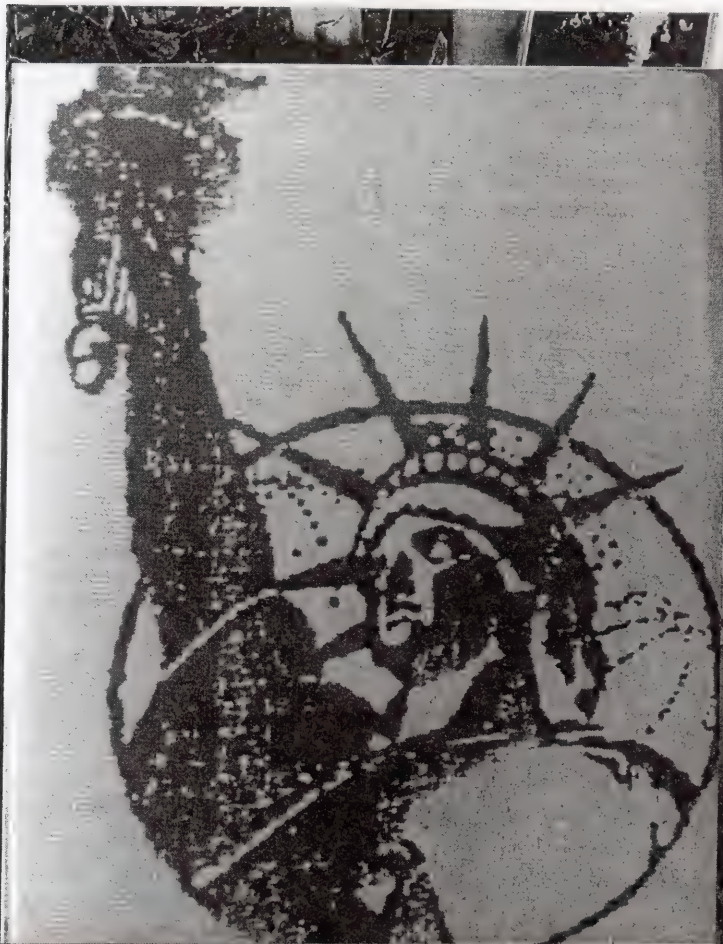
Raging and totally destructive HC outta the only places you would expect it to come from... the rustbelt shithole of USA, Cleveland, OH. DRUG PROBLEM play an ultra distorted and blown out blend of mid paced and stomping USHC which at times falls over drunkenly into warp speed as the cocktail of barbiturates takes full effect. With members from ballbreakers BAD NOIDS and AVON LADIES it is hard to not see the Clevo insanity and violence that has shaped that city's HC/Punk scene seeping through, and once you get past the abomination of a front cover you will never look back. When DRUG PROBLEM hit top gear it is truly mind bending, they sound so fucking nihilistic and destructive with their vicious, falling off the rails blur of guitars and rabid barked vocals that the early pioneers of powerviolence come to mind, or for a more contemporary comparison, the first VILE GASH 7". Mix the caustic and suffocating sound of hammers being thrown at audience members faces with something CROSSED OUT may have shat out one night between home grown bud tokens and you have this severely underrated demo from a band I have heard nothing about and probably never will.

#### TORTURE FLOWER-S/T CS

The idea of "Copenhagen" as a sound instead of a place is starting to become more and more apparent. Here is a place I know very little about besides high cheek boned handsome men and limited edition tapes which require Nude Selfies as payment. I have heard it is a pleasant place to live, well ran, nice clean air, pleasant outlook and good work/life balance, so perhaps that is helping with the rose tinted view I am glimpsing of it all. It is right up there with Brooklyn and Norway as the top place I would like to visit, as long as I am there on a Friday evening when the POSH ISOLATION shop is open between 5pm and 7pm. TORTURE FLOWER play quintessential "Copenhagen Punk" in every sense of the word, sure it could be the dominating European accent that helps this observation, but I think the passionate sound and tense song structure along with minimal artistic aesthetic and convoluted band name all ties into this image as well. There are moments here which could have been lifted directly from "NEW BRIGADE" which brings about two issues, firstly I don't feel



quite as forgiving and comfortable hearing a band from Copenhagen copy another far bigger and more successful band from Copenhagen and secondly, did the label responsible for this release put it out simply because it is from Copenhagen thus ensuring a sold out status soon after listing? I hate to be so cynical and prefer to give MUSIC FOR DOWNERS the benefit of the doubt here, but fuck, there is a chance that ICEAGE and TORTURE FLOWER may share a stage one day (albeit with TORTURE FLOWER on first) and I can just imagine the photos people will get of ELIAS'S face to be splashed across their TUMBLR feed as he sits through their set...the perfect mixture of disinterest, disgust and smarmy satisfaction (actually doesn't he always look like that anyway?) As for this tape it is alright, almost good and if ICEAGE sign to a bigger label than they already have then this just might be a "decent" Copenhagen punk tape...but until then I will listen to it as a precursor to other bands from their hometown and not the stop sign as I try and drive out of there into the neighboring Roskilde which it should be.



You try and convince yourself that their training is sloppy or non existent and they are going on sheer adrenaline not the American Spirit like you are. When you do hopefully make it back to base this isn't something that you will tell the wife back home about on your weekly call, she doesn't need to know about today, her life is already wrought with enough uncertainty and she sure as shit doesn't need to fret each night about what may have been and how she almost lost the love of her life. She thinks you live a lonely existence on the other side of the world, behind the barbed wire surrounded by heavy artillery laden guards on patrol, she imagines you waiting patiently for those few minutes each week where you get to finally hear her voice and catch up with all the day to day goings-on back home. The truth is you feel more comfortable out here in the scorching fucking heat with the constant threat of war and bombings all around you, here you are part of something bigger, your brothers are here and they would do anything for you and you would do anything for them. This is family, this is life and right now as you slide down into the hole and frantically pat your body up and down checking for damage or holes or blood, all the while getting showered in warm embraces and high-fives from your brothers in arms, each one relieved you beat the bastards one more time, you feel genuinely alive and full of fucking life. This is what it is all about, getting one over on those dirty fucking Arabs, taking their worthless lives in retaliation and living the American dream. You wouldn't have it any other way, and if by chance you do get caught out there in an unavoidable position where you are only gonna lose, you will go out with pride and extreme fucking prejudice, and you will do it out here in the desert, with all your buddies, far from home yet right there in it...I want to die in the arms of my brothers.

#### SEJR-DEMO CS

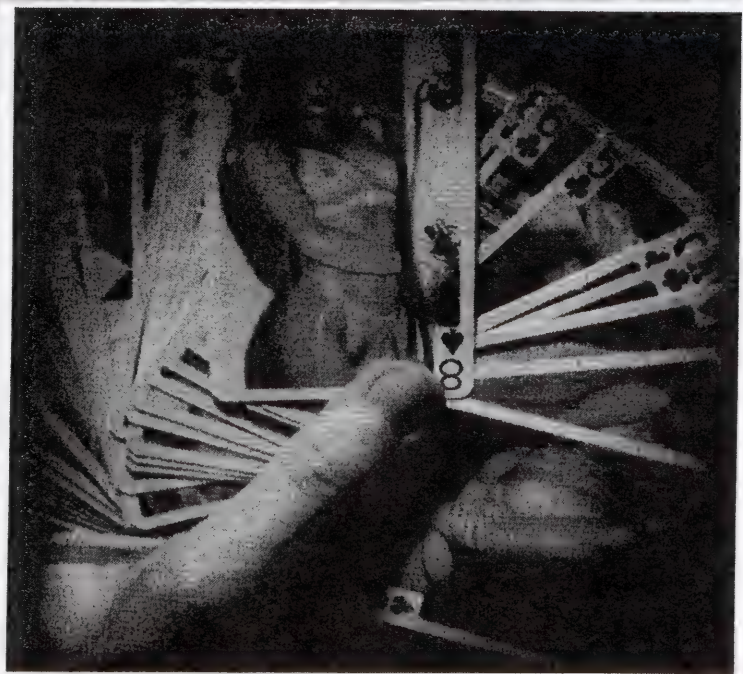
POSH ISOLATION throws another failed attempt at Black Metal onto the table - the debut demo from SEJR offers 7 tracks that average out at around 80 seconds each. The label write-up described SEJR as playing straight forward Black Metal and POSH ISOLATION also squeezed into the one line description that it features members of ICEAGE. Honest opinions about this project/demo are sparse; it seems that all anyone wishes to talk about when mentioning it is that SEJR is a modern lo-fi Punk/Black Metal band, SEJR has members from other reputable bands and that SEJR was released through POSH ISOLATION. The actual demo barely covers one side of a C20 (and then repeats again on the other) and features some basic minimal fast-paced riffs that blur the lines somewhere in-between punk and hinting in the direction of Black Metal territory. There is little variance throughout the demo, nothing that offers any feeling other than the guitar work being completely flat and uninspired while simple faster paced drumming keeps everything loosely in time. There's a level of originality and energy that is needed to pull off a successful demo like this which is obviously not at all present. In other similar (yet much more aggressive POSH ISOLATION releases) the vocals would shine through on a release like this and take everything to another level where they would start complimenting the basic riffs - and the minimal drums would hold everything perfectly in its place, but nothing works this way with this

#### COUNTRY CLUB-BROTHERS CS

Quickly and without a clear thought in your mind besides survival, you scurry back towards your dusty, dirty foxhole to escape the hail of artillery fire which is flying past your well trained yet war weary body. You know your comrades have your back and are returning fire towards the enemy at equal measure in order to try and deflect the attention from you as you run for your life, your only hope now is that one of those fucking Towel Heads doesn't get lucky and put one straight into your body, puncturing a crucial organ or smashing your backbone apart.



offering. This demo's main undoing is POSH ISOLATIONS incredible success elsewhere with their previous releases. Every type of experimental music that they have touched in over 100 releases during the past half-decade has pushed the envelope endlessly beyond what anyone else has been able to achieve or even had the guts to try, but with an attempt like this at Black Metal; this demo is stuck right in the middle of the boundaries of complete normality. It basically follows a guide of exactly what they should be doing and what would be expected from any other modern lo-fi Punk/Black Metal band - stuck with all the other bands that are too afraid to try anything different and all sound alike. This demo has a primitive approach, but it is just as incompetent as what any other 3 kids could slop together in an afternoon. Without the connections that this demo offers, you really couldn't give away 125 copies of it. (REVIEW WRITTEN BY MN)



#### THE REPOS-LIVE MUNITIONS LP

Fringe dwelling anti-social existence. Sleeping with one eye open. Illegal activities. Scratched off serial numbers. Late night border crossing. Forged documents. Abandoned houses. Looking over your shoulder. On the run. Potential friends. Meth labs. On the take. Bent cops. Live munitions. Blackmail letters. Public phones. Late night dealings. Don't tread on me. Hidden arms. Prison shiv. Crooked lawyers. Known associates. Buried bodies. Money hidden beneath the floorboards. Chemical body parts disposal. Avoiding pharmaceutical board circulars to obtain pseudoephedrine. Oxycontin addiction. Opiate abuse. Mobile phones without Simcards. White power gangs. Pseudonyms. Mug shots. Broken promises. Deception. Motel room activities. Car park meeting point. Lack of morals. Confused identity. Furious animal. LOW LIFE LEGION.

#### HOAX-S/T LP

Why is it that we "try" to make ourselves like something, be it a particular recording, TV show, person, drink, food or sexual position? Peer pressure is clearly a motivational factor early on but what about when you have no friends, only a wife who couldn't give two fucking shits about some LP with huge foldout inserts for each individual song and the fact that said LP was pressed by the band themselves when surely numerous labels were knocking down their doors to do it for them, what then? Why try then? Interviewing a band makes me feel a certain alliance to the people and projects, it's as if I must stand by them through thick and thin and hell and high water, so I feel obliged to not only listen to whatever they churn out until they ultimately go down in a ball of flames while personally searching for some hidden merit in each release, even when on first inspection their isn't any. It's as if I owe it to them in some way. I interviewed HOAX many issues ago, they had put a demo and a 7" out at that point, and I will confess that HOAX and what they stand for is something that I can fully get behind, and at the point of the interview what they were doing was exciting and inventive. Heavy HC was almost frowned upon and these degenerates downtuned and churned out the bottom dwelling hits for all to punch on to, their simple approach, violent attitude towards society and overall disdain for dogshit humans is very likeable along with the fact that they clearly think about things beyond simple mundane attitudes of banality, so it does pain me greatly to say that I severely dislike this LP. Maybe I built it up in my mind to such a level and they could never achieve such lofty heights. Honestly, their 7"s are of such a high caliber that it really wasn't expecting too much for this LP to be a full blown game changer, but it seems that the kinda stomp and crawl that HOAX gutpunch out is most suited to the shorter format. No matter how hard I tried I could never get into this LP beyond the PHARMAKON noise/cough intro, the lyrics sounded pedestrian, the guitar work was uninspired and the overall production lacked punch and any real personality, for me, this music needs to be fucking seething, fuming and out of control, yet HOAX on this LP sound caged and bored, and listening to this recording you can potentially see why they fizzled out so soon after, the spark was gone. Maybe Jesse hammered himself in the head with the microphone one too many times, I don't know, but HOAX are merely a shadow of their former selves here. It's not so much that I am disappointed, no, it would be presumptuous of me to put any self imposed standards on another bands work, they do what they want to do just like I would print what I want to print, it's just the fact that this isn't what I wanted to hear from them, plain and simple, and that is my cross to bear not theirs. HOAX are not a bad band by any means, and this here LP is one of those ones which you may not like very much but you will keep it around all the same, just in case, for a rainy day perhaps. It's like that shit slut girlfriend who used to give headjobs really well but doesn't do them anymore since you won't shave your pubes cause it gets too itchy in your underwear and she developed some sinus problem. Still you always wanna give it another shot, have another ride and see if those wobbly teeth make your load shoot out into her hair one more time. So you wait, put up with her bullshit time and time again until eventually your birthday comes round and she has had enough booze poured down her throat that she starts licking your balls...trouble is...you have



been drinking hard too, unaware of the potential tongue lashing you were about to receive, so there you are laying there thinking about every porn scene you have ever watched along with every short skirt which has ever walked past you at work, eyes shut tight trying in vain to bust a fucking nut, right here, right now. It's futile though, it doesn't work, it lets you down and you can't get it up. Deflating. Don't try, let it go.



#### HOUSE OF APPARITION-S/T LP

The kind of twisted BM that HOUSE OF APPARITION wrenches from his instruments is not necessarily as suited to the full length LP format as it is the small run time Tapes and 7"s which P has successfully conquered numerous times before. Eager for a fresh challenge and to propel his darkened vehicle into a new pitch black cave, this LP sees HOUSE OF APPARITION throwing their patent stomping sonic terror up against stench ridden noise passages to varying degrees of effectiveness. Housed in a stunning yet simple sleeve full of darkened imagery and wonderment the initial mark this beast leaves is one full of promise. I think HOUSE OF APPARITION is at its most deadly when it is fast and furious, the unhinged and hate filled passion and delivery is enchanting and HOUSE OF APPARITION really have few peers right now in that respect, one listen to their S/T 7" on CRIPPLED SOUND will attest to this. Unfortunately, on this LP there is far less of this speed and intensity spat out, instead a slow to mid pace crawl is adopted which while giving a more measured feel suitable to a Full Length it also comes across tepid, clumsy and weak, showcasing the bands inconsistencies

instead of harnessing their strengths. Add to this the stark difference in denseness between the noise passages which sound genuinely claustrophobic and oxygen consuming and the thin sounding BM "songs" and you have an LP full of good intentions that was executed far too quickly and haphazardly to stun and amaze an audience.

#### IN SCHOOL-PRAXIS OF HATE 7"

"I am a girl, and believe it or not we do more than sit at home waiting for our boyfriends to return while they are "out raging." Part of the sexism that I have experienced and seen at shows exists because of this idea that girls who come to shows are only there to watch their boyfriends. There have been multiple instances where I will be hanging out with my band at a show, and some guy will come up, shake everyone's hand but mine and start talking to "us" without so much as a glance my way. Why is it assumed that I must be someone's girlfriend, just tagging along? And for that matter, who cares if I am someone's girlfriend? That doesn't mean that I don't participate in the scene for the same reasons you do."

-KAMILA, CHAIN'S GANG INTERVIEW, D&O ISSUE 30

Overlooking HC bands because they have a female singer who embraces shrill, high pierced and grating vocals doesn't make you a sexist, it is no different than avoiding HC with youthcrew tendencies or gruff metalcore vibes, if you don't like it you don't like it. Asking questions like the one I directed towards Kamila to get the above response in the CHAIN'S GANG interview in issue 30 of the zine however, well that makes me wonder about by motivations. For a long time I convinced myself that HC had instilled feelings of equality and tolerance inside of me, reading SLUG & LETTUCE and listening to SCHIFOSI had surely put me in good stead with social equality right? Wrong. As the years passed and I started nodding my head in agreement to ANAL CUNT and RUPTURE lyrics more and more I started to question where my true feelings resided. I think having minimal positive involvement with females in music on a personal level has gone a long way towards shaping my view of their involvement, and this is something I am fighting to change. I see that it is fucked up to write a band off without hearing them due to the fact that they have a women singer fronting them, I know that it is irrelevant if the BM I am listening to is played by a female with long hair and corpse paint because in reality there is only a few degrees of separation between what she would even look like performing it compared to a male contemporary. Kamila made some great points as she was most likely fighting back the urge to tear me to shreds for my intolerance as she answered my ignorant question leaving me pondering just how far I had plummeted. The sex of the person playing the music or contributing the writing or screaming the vocals is irrelevant because at the end of the day it is the emotional output coupled together with a sonic footprint that I look for in my listening regime and somewhere along the line I lost track of that, I got caught up in this idea that I could only relate to men and what they had to offer me, all the while knowing that a majority of the time I couldn't even relate to them either. Music is extremely personal and to break it down to sexual denominations will only serve to alienate and



limit my exposure to quality and passion. I need to open my eyes and taste the rainbow of life a bit more I think, and as much as I am embarrassed to admit it...I was wrong.

IN SCHOOL is the perfect antidote for my confused standing on whether or not I enjoy female dominated HC. Here is a 7" which oozes hate, radiates seething fury and annihilates the vast majority of HC out there right now. The fact that it is four pissed off women playing it seemingly amounts to naught, if you hadn't told me what sex the members of IN SCHOOL are I wouldn't have even thought about it...does that mean I would have assumed they were men? Probably...but that is a far bigger and more ingrained HC community issue which I couldn't even begin to tackle here, and I think it is one that the women of the scene will be fighting until the day they die, but I don't wanna fight against them anymore be it in print or in my mind. This 7" is the second release by the elite KILL TEST RECORDS, a label who had their first release with the amazing SEX/VID-DRUGGING 7" back in 2006, so you know this imprint is dedicated to quality over quantity. Sound wise, SEX/VID isn't too far off for an accurate sonic comparison as IN SCHOOL manages to let the outsider elements of 80's HC collide with a meaner and more up to date model, showcasing relevant topics to them while never alienating their audience by leaving it obtuse and open enough to discussion. There isn't a dictatorship approach here and what we hear is fresh and exciting. I will never be able to relate to certain aspects of IN SCHOOLS life and that is a fact, despite that there are things I can 100% agree with them on, the world is fucking tough, shit gets rough, people change and nothing is what it seems, yet in spite of it all HC remains and continues to be a positive and driving force to effect change and motivate a response from people. All the anger and the hate serves its purpose time and time again and IN SCHOOL can stand proud in the knowledge that they have harnessed the energy and embodied the spirit of what can be an otherwise negative and destructive emotion and produced seething HC punk.

#### DEEPTHROAT-TRUST NO ONE CS

The odds are stacked against them. It would seem that humans are not capable of monogamy, perhaps they get bored, think there is more outthere for them or simply get sick to fucking death of looking at that same fucking face everyday, but the reality is that a large proportion of relationships end, be it divorce, cheating, dislike, or grass is greener syndrome. The fact remains, it is most likely gonna happen. Sharing your passion beyond food, fucking and movies is only natural I guess, and maybe I justt can't relate due to my wife fucking hating the music I like, but there is something disturbingly awkward about listening to a couple in a sexual relationship making music, it's like peering through their window while they fuck each other on their store bought bed and wondering who gets to keep it when they go their separate ways. This is the sound of their offspring, their relationship and their most heated and destructive arguments and here you are listening to it in your room thinking of them naked and vulnerable. Surely, one needs to keep some part of one self private and only for them, when you no longer have the sanctity of music to escape

to, what's left? When you share everything with someone what happens when that person you shared it with fucks off and starts licking some other dudes dick? Does all the music you made together seem meaningless and insignificant? Like finding a birthday card she gave you a year after you met and reading the heartfelt and genuine message inside, hearing, seeing or being asked about a project you did with her will only serve to stir up uncomfortable and harmful memories. Sure, this is the pessimistic view to take, perhaps I should be reading more into what a project named DEEPTHROAT which is themed around the cult TV show X-Files says about this couple, or maybe how ground shakingly destructive PE with unmoving waves of nausea inducing segments is good for their relationship, but I can't help think about the bad things, like him not being able to get his dick up, or her doing the dishes, or him folding the laundry...you know the mundane shit that comes with any relationship. It's all there, it's all a part of this project in some insignificant way. One day she is not gonna let him watch the game which will end up in a shitfight of an argument and we will never hear from DEEPTHROAT again, it is that simple. There could never be a more fitting title for a project of this nature than TRUST NO ONE, how could three simple words say so much while seemingly saying so little.

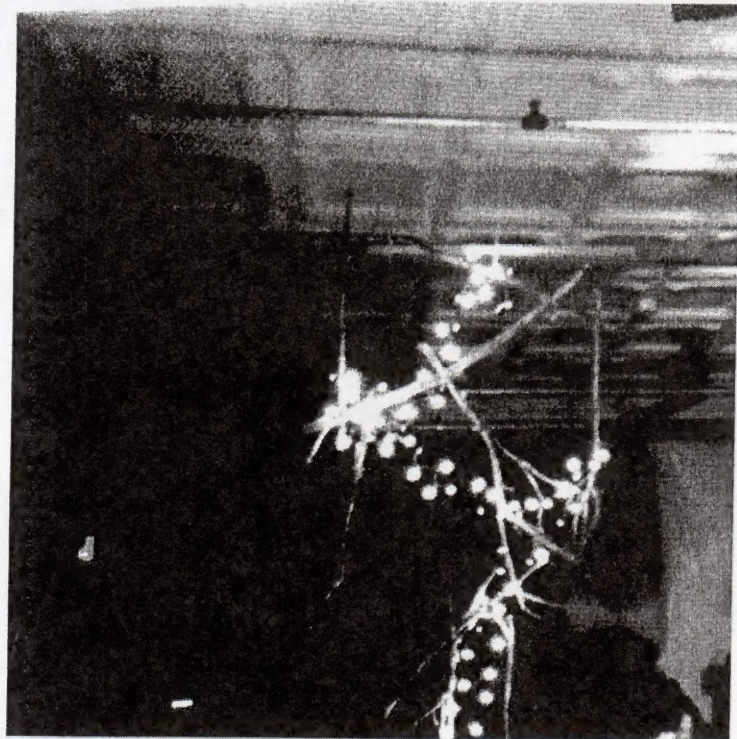


#### GASTRIC LAVAGE-UNTITLED 2XCS

Recently, sandwiched between two luminaries of once underground, but now commonly spoken about experimental music performers I witnessed EARTH play a lengthy live set. I have a tendency to be starstuck at times and standing there, watching this emaciated biker looking guy who was all but unrecognizable compared to the man I saw cornered on the "Kurt and Courtney" documentary where he stated that if he thought Courtney had something to do with Kurt's death, then he would of killed her there and then, truly was a sight to behold. Dylan Carlson is a bonafide legend, for what ever that is worth nowadays, and his performance on this night while lacking the plastic skull which Sin Nanna screamed at during the VEIL OF DARKNESS set or lasting only half of the excruciating SUNN O))) set was captivating if only for the fact that this man did drugs with Cobain, lived with Cobain, played music with Cobain and bought



Cobain the very gun which he killed himself with, and to an adult who considers NIRVANA as a crucial turning point and clear moment of clarity in my musical trajectory and where I ended up today, well that there was something special. The music he played on this night bored me to fucking tears, but this is a review for GASTRIC LAVAGE not one for an overpriced art show/installment.



So...Enclosed inside an enveloped adorned with what can now be considered as a "classic" UNSEEN FORCE styled layout with its crude photocopier manipulation and stunning aesthetic sits two one sided tapes (both which have been calibrated for simultaneous play, a feature I will most likely never be able to experience the full benefits from) of guitar fuckery and all consuming confusion. I have never heard anything from EARTH on record besides their monolithic EARTH 2 LP but I have a feeling that what I am hearing here on these two tapes by GASTRIC LAVAGE may be reminiscent of whatever Cobain may have wriggled out in a heroin haze as he contributed guitars on those few EARTH tracks which he played on. There is a lack of respect for form and expectations, it is the complete degradation of the idea of guitar music, where this symbol of status bought about by lead men with the foot on the foldbacks shredding and excessiveness worshipped by computer games and air guitar players the world over is utilized in such a way to leave the listener unsure, unaware and disorientated. There are moments here when I have no idea what I am even listening to, and this is where my long winded and seemingly unneeded parallel between GASTRIC LAVAGE, NIRVANA and EARTH comes from, even though the form and expectations of "guitar" music is not followed at all here, the respect for the instrument is at an all time high, the reverence and the understanding of it's importance to all relevant music is held with such high regard that in many ways I am reminded of what bands such as EARTH and NIRVANA have done

in the years gone by. All three have taken the guitar which they grew up with, practiced painstakingly on and treated as their only friend and used it to inflict their own vision of perfection upon an audience, in NIRVANA'S case the audience it reached was far wider but possibly less effective, EARTH has shaped and shifted over time and the end result has possibly been lost on many but GASTRIC LAVAGE well, maybe it is too early to say but anyone who has collaborated with an outfit as genre defining and polarizing as SQRM surely has more ingenious escapades to come, and if these two tapes are any indication of the level he is willing to go to in order to purge the subconscious meandering within, then the artistic integrity and unwavering imagination is only beginning to warm up. Come as you are.

#### AURORAL-SUMMER MMXIV CS

Passionate, intense and at times downright sorrowful instrumental BM. AURORAL, who hail from Virginia, USA, have executed what is essentially a single brilliant idea yet heard multiple times, as this self released tape via the projects own VOID JOURNEYS imprint comprises of two separate rehearsal sessions alongside a live set. I can only assume the rehearsal sessions were them preparing for the show thus making the simple act of releasing a tape such as this potentially futile and benign in some peoples eyes, as if hearing every bowel movement a particular band makes is at all necessary. I however prefer to find the immediateness and excitement within it, here is a band at their most vulnerable with a mix of nerves and anxiety clouding their every move. Every mistake is magnified and every nuance taken note of and documented. In many ways BM is the only genre still in existence which revels in these sessions to such an extent, listening back to recording sessions such as this with an emphasis placed on growth, perfection and prosperity along with a certain capturing of "the spirit" of the band is vital for both the members involved and those with an insatiable thirst for fresh blood. This isn't an altogether elite experience, one where you can say that you heard a particular band in their infantile stages nor is it some sort of pissing contest for who can release the most "unessential" tapes, BM embodies a strict adherence to the form and being involved in it at any level tends to inspire participation and reverence to this. By no means is this tape at all essential to anyone besides the artists themselves, it is however quite moving to hear a crooked take on BLAZEBIRTH HALL melody and structure alongside what I can only slightly comprehend as obscure, near ambient meanderings. There are points here when I am 100% convinced that AURORAL have listened to more than one DEAFHEAVEN record, yet just as quickly as that thought enters my mind it is unceremoniously eradicated by a level of intensity and sheer white knuckled fury making those magazine cover adorning phonies sound even more half baked than they really are. It is something you can't quite put your finger on, a special something that wouldn't result from simply hiding away in the dark listening to SATANIC WARMASTER and BEHERIT, there is more at stake here, far greater streams of conscious and deeper understandings of themselves while still searching for more. It is very pure and deliberate, innocent even. It's as if they have done something completely different from what they set out to do originally, and that right there is what interests me and makes me sit up and pay attention. The incidental output with irreversible consequences. Now that's intriguing.





#### NEARLY DEAD-S/T LP

I still remember vividly what appealed to me about the BRAINBOMBS the very first time I read that genius name typed out in Z GUN magazine all those years ago. Sitting there on the street corner like a butcher waiting for fresh meat to walk by his car in those yellowing newsprint papers nestled amongst fellow obscurities of the Garage and Noise Rock variety, everything splashed across a broadsheet sized layout with some seriously in-depth psycho analysis of a bunch of Euro perverts and how they had somehow managed to go relatively unnoticed by all except the most devout underground archaeologists. The way the editor described these deviants left little question in my mind as to whether or not I needed to hear them and like any other time before or since where I discover or stumble upon something new musically, I felt excited yet disappointed in myself for not knowing about them earlier. Hearing these Swedes creep out of the speakers was an all together different experience, "OBEY" was my first taste of power, with its stark and brutal spoken word like approach spitting out bile and venom over warbling trumpets and devastating Rock n Roll I was disgusted, captivated and violated. The entire experience was uneasy and awkwardly satisfying, and that is what I liked about it, this in turn made me even more afraid of them and curious about myself and what lay dormant within. I set about tracking down everything I could from this band (within strict budget restraints as it would seem half of the world was also doing the same thing as me, at the very same time) and to

this day I am yet to hear a band as threatening, original (in their own field) and downright confronting as the mighty BRAINBOMBS.

So...in many ways the very thing which makes the BRAINBOMBS essential is also the very thing which makes a band such as NEARLY DEAD pointless, which in fact may be the fucking point here, because listening to a band pay homage to one of the greats in such a way as NEARLY DEAD do, it becomes blatantly obvious just how GREAT the BRAINBOMBS are at what they do. Nothing sounded forced, nothing sounded farcical and nothing sounded more real. Not for one second did I ever question what the BRAINBOMBS were doing, and it wasn't until I read a bootleg copy of the second volume of the PETER SOTOS zine "PURE" did it even occur to me that perhaps the BRAINBOMBS were not 100% original and inventive in their lyrical content. And even after this new revelation I still didn't feel cheated or betrayed because they had fucking flawlessly duped me, these European degenerates had fucked me in the ass and I liked it, I begged for more even. So in a roundabout way NEARLY DEAD have paid the BRAINBOMBS the ultimate tribute here with this LP because it not only highlights just how visceral and effective those sex pests were, but it also stamps out clearly that no one, ever, no matter how hard they try will ever be able to replicate what they did. This isn't to say that the NEARLY DEAD LP is bad, it isn't, it is perfectly executed noise rock that would have lit the Terminal Boredom forums up like wildfire in the late 00's. The Canadian inflection in the vocals is not quite as seedy as some leather clad Euro



tongue fucking you and the semen and blood mix of knee jerk inducing lyrics is not nearly as upsetting, but isn't that the point anyway? They are called "NEARLY" DEAD after all.

I sent the band a few questions to probe deeper into the existence of NEARLY DEAD. Here is what they had to say:

**D&O- Is this the first recording by the band?**

ND- Yeah, this is our first recording other than a boot a friend made of our first gig at Cavity.

**D&O- It is 100% BRAINBOMBS worship, I am curious though, is this meant to simply be a tribute to BRAINBOMBS or stand on its own?**

ND- I guess time will tell about that front. The fantasy is for "bombs" to emerge as the d-beat of noise rock which would make us akin to a band like THE SHITLICKERS or DOOM.

**D&O- Do you guys play in other bands?**

ND- For more than a decade I've been performing PE / Industrial, my wife's mostly been making noise plus the odd rock band, our drummer used to play guitar in a couple of power violence acts.

We've all had our hands in other things over the years but for now this is the main thing going.

**D&O- Why BRAINBOMBS? What's your choice pick of BRAINBOMBS era?**

ND- BRAINBOMBS are the single most visceral rock band I have ever heard and possibly the least filtered rock band of all time in my opinion. Their approach of punctuating monotonous riffing dirge with red alert go words is delivered with such fearlessness and clarity that it fires straight down the brain stem. Its relentless negativity is like finding a cold glass of water in a desert of bullshit.

We're all climbing over and stripping the corpses of other bands (anyone who claims otherwise is fucking liar). We're just being frank about which idols we're ripping off. Listen to the masters first, then listen to us.

"OBEY" is my personal favourite with "Drive Around" representing that so desired yet so unobtainable - the perfect song.

**D&O- How old are the band members?**

ND- Currently I'm the oldest at 46, the youngest is 40. That'll change as we die off but the intent is to have a band we can grow into.

**D&O- Who is the photo of on the insert? What happened?**

ND- My wife snapped that when I had a tumour hacked out of my lower spine a couple of years back. "GERIATRIC EPIC" is about a doomed dementia patient Thomas strapped into a bed across from me who seemed like he was being used for surgery practice. "HEY NURSE" was inspired by the guy beside me that liked having young nurses clean shit off of him, preferably in the middle of the night.

**D&O- The lyrics, it is pretty much a concept record. Are the lyrics related to personal experiences or is it more a work of fiction?**

ND- When we chose "NEARLY DEAD" as the band name, we were looking directly at ourselves. Some of lyrics are more direct; "OXYCODONE" came out of the constant symptoms phone calls I was getting about my grandfather rotting away from prostate cancer. Others like "CIALIS" are just embracing the miracle of life. We're not kids making fun of the elderly, were adults embracing the perks of our encroaching deaths. The older you get the less you have to lose and we're fine with it.

**D&O- Victoria, BC, I proposed to my wife there roughly 12 years ago, it is supposedly one of the most romantic places in the world. I can't imagine ANY music coming from there, especially the stuff you guys play. Tell us about the music from your hometown?**

ND- We're a small town on an island so if locals don't do it, it ain't happening. Pretty much the same deal as underground music in most of Australia I expect. One benefit of the small town is that there is way more cross-breeding between scenes so most shows have lots of different faces at 'em.

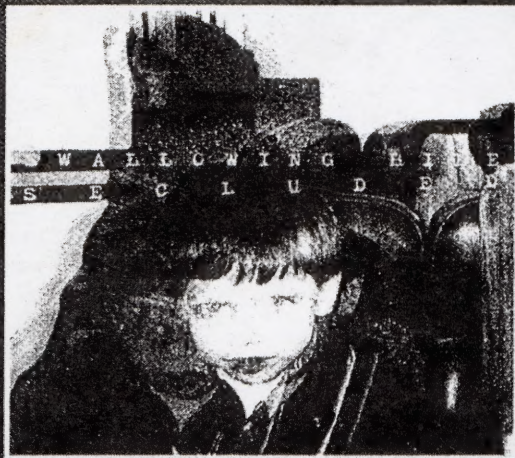
Some cool locals on the heavier side would be SIX BREW BANTHA (grind), EARS (improv rock and noise), KAITEN (d-beat), BURIALKULT (black metal /black n roll), BUNGUS (grind), COASTAL (noise), FINGERS OF THE EMBALMER (noise).

My wife and I ran a noise festival here for 10 years and still do house shows and luckily we have a few younger friends to give us a heads up when cool shit is happening we might otherwise miss. We seem to be it for local noise rock right now though.

#### **CINNABARIS-WINTER REH MMXIV CS**

Distant, night time dance dirge from the UNSEEN FORCE camp. Listening to this tape feels like walking through a grimy, dirty industrial area while listening to DEPECHE MODE or HUMAN LEAGUE on your iPod, the harsh metallic clanging and steel work seeps in beneath the headphones giving the whole experience an altogether new experience. I initially thought this tape was going to be some stomping BM due to its lettering and layout as it gives off the impression of a BONE AWL tape with its stark minimalism but I was more than pleasantly surprised when this decrepit and faded warble of down on its luck dance music greeted me instead. Awash with a layer of filth and lost deep beneath the muck and degradation, the music which spans the two sides of this tape transports the listener far beyond the outer realm of consciousness, you can get lost completely in the slowly expanding and retracting sounds emanating from broken synths and damaged pedals and mixers. Nothing here is new or fresh, it is all faded, torn, dirty and fucked up, it has seen better days and the end results is all the more pungent and potent for it. CINNABARIS may just be the perfect anecdote to the recent trend of up-tempo, bigger bang electro projects which seems to be rising in prominence right now. Stay dirty.





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